



To Whiffs of all ages, friends of Whiffs, and fellow travelers:

It is my pleasure, as President of the Whiffenpoof Alumni, your host and sponsor, to welcome you to the Whiffenpoof Centennial Reunion celebrating the Whiffenpoof's first 100 years. It was a long time coming, and you finally made it.

The Reunion promises to be a grand event, with many scheduled activities as well as many surprises. In fact the only thing we can say for sure is that (1) you will enjoy yourself, and (2) this will be the only Whiffenpoof Centennial celebration in our respective lifetimes. So don't wait for the next. Dive in and have fun while you can.

Please look through the weekend's program to learn what has been planned for you. While every event has its own time slot, it is possible that you would exhaust yourself if you determined to attend every one. Besides, while scheduled events are taking place, many of the groups will want to go off by themselves and rehearse, to prepare themselves for the Friday night concert, so you'll want to look over the program and determine what events you wish to attend. On Friday after lunch you won't want to miss Jacob Siegel's Symposium/Panel Discussion/Shootout on the subject "What it was like to be a Whiff in my era," with representatives of every decade recalling their past experiences and successes, as they "tell it like it really was." Of course, on Friday night you can't miss the Parade of Whiffenpoofs Concert where groups from 1939 to the present attempt to prove that they are just as good as they thought they were when they were undergraduates. And on Saturday, during the day you can enjoy a tailgate party of 200–300 Whiffs and a football game where Whiffenpoofs will be featured in the halftime program. Then that night you'll just have to take part in a spectacular cocktail party in Sterling Library among impressive displays of Whiff memorabilia, followed by the Great Centennial Banquet where the original Whiffenpoof cup will be passed, first among the Whiffs of the first 100 years, then to the Whiffs of 2010 as representatives of the second.

Enough said about the events. When I reflect on what is about to happen—namely as many as 600 plus Whiff alumni travelling long distances at great expense to celebrate what to an uninformed outsider would appear to be a frivo-

lous and relatively unimportant experience—I have to ask why such a collection of seemingly grown men, many highly successful, would choose to come to such a gathering? What was it about the Whiff experience that draws them to New Haven, like religious zealots on a pilgrimage to some holy land? What makes them choose in such great number to be a part of this celebration?

There isn't a single answer to this of course. But there is a verse in the "Whiffenpoof Song" that keeps coming to mind and gives us something of an explanation: "Sing the Whiffenpoofs assembled with their glasses raised on high, And the magic of their singing casts its spell." Whiff singing, in its effects on the singers and their audiences, is . . . well, . . . magic—there is no other word to describe it—and it casts a spell over all those who encounter it. Have you ever sung as a Whiff where the audience didn't love the singing? Even when you were not at your best and you knew it? Hasn't happened to me, and I've done it a bunch. It never seems to fail that Whiffs singing and those listening to them are immersed in infectious fun. And what about the fact that the Whiffs have now been in existence for one hundred years without ever having a down period or falling out of favor? How many governments, corporations, or other prominent institutions have lasted that long or could come close to such a history? Being part of the Whiffenpoofs is like being a perpetual winner. When we are Whiffs we receive attention and adulation that we don't get when we are just ourselves. Do we deserve it? Of course not. It's the magic of our singing that elevates and enlivens us, casting its spell over singer and audience alike.

Have fun . . . and welcome to one of the most incredible weekends you may ever spend.

Best,

A handwritten signature in black ink, appearing to read "D. Cross", with a stylized flourish at the end.

Dennis Cross

President

Yale Whiffenpoof Alumni

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The Whiffenpoofs' First Century: An Abbreviated History

I. "Gentlemen Songsters Off on a Spree": An authentic account of the founding of the Whiffenpoofs

By Rev. James M. Howard 1909

During the early nineteen hundreds a coveted privilege for any member of the Yale Glee Club was to be chosen to sing on what was then known as the Varsity Quartet. This group was featured in every concert given by the "Yale Glee, Banjo, and Mandolin Clubs," whether on their annual tour of the country during the Christmas holidays, at the Junior Prom and Commencement festivities, or in various nearby cities.

At alumni dinners and smokers all over the East, as well as at undergraduate functions, the quartet's services were in demand. Even a staid Phi Beta Kappa banquet once sought the group out to enliven their evening following an after-dinner speech delivered by one faculty member completely in Latin and a scholarly address delivered by then President of Princeton, Woodrow Wilson. Thus, what with getting new songs ready and polishing up old ones for public occasions, the four men fortunate enough to be chosen, plus one or two alternates, acquired a great deal of experience in singing together.

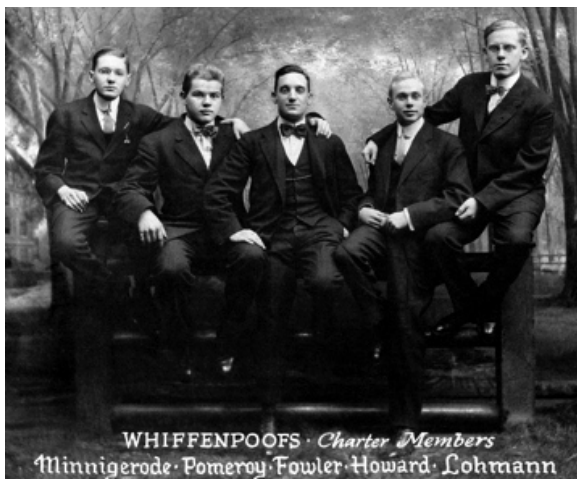
This was particularly true during the winter of 1908–1909 when we had a quartet of veterans. Carl

Lohmann, known to generations of Yale men as "Caesar," and his classmate George Pomeroy had accomplished the incredible feat of beginning their services on the Varsity Quartet during their Freshman year. Traditionally, the Glee Club of those days was composed almost entirely of juniors and seniors, but these two youngsters had voices the Club couldn't afford to miss, and having proved their worth in the chorus they were selected for the quartet too. I sang with them as a sophomore that year, and the following season another member of their class, Meade Minnigerode, joined us. By midwinter of their junior and my senior year, we had sung together so much that, to an extraordinary degree, we had the feel of each other's idiosyncrasies and instinctively blended into a well-rounded musical entity.

We enjoyed singing too well to limit ourselves to public occasions. So did Denton Fowler, a light-hearted senior affectionately known as "Goat." He had been an alternate member of the quartet and often joined us as we sang on the Old Campus, in Vanderbilt Court, or in what was then Berkeley Oval, the quadrangle where White, Fayerweather, and Lampson Halls used to stand and where the acoustics were out of this world.

Regular Meetings at Mory's

As winter weather in New Haven is hardly suited to out-door vocalizing, and life was too crowded with activities for us to look each other up just for a song,



The Whiffenpoofs of 1909: (left to right) Meade Minnigerode, George Pomeroy, Denton Fowler, James Howard, Carl Lohmann.



The original Mory's Temple Bar at Temple and Crown Streets, ca. 1890, where the Whiffenpoofs were founded in 1909.

one day Goat Fowler suggested to Minnigerode that we go to Mory's, a public house, located at the corner of Temple and Crown Streets and later moved to York Street, once a week. There we might have an early dinner, sing our songs in comfort, and get away in time for later appointments. We began it one evening in January, 1909, and soon it became a habit to keep inviolate that weekly date: Mory's at six.

Louis Linder, proprietor of the "dear old Temple Bar," was delighted, for he loved good singing. Moreover, the music brought customers; many who enjoyed listening took to dropping in for a meal or glass while we five poured forth our souls in unrehearsed and often spontaneously altered harmony. Lohmann's gorgeous bass, which became so familiar to New Haven music lovers in later years, Minnigerode's effortless tenor which knew no top note, and the inventive genius of Pomeroy, whose accurate ear and extraordinary range enabled him to fill in a fifth part in any passage which might be enriched by it, were priceless assets. And these, coupled with the perfect sense of pitch, timing, and feeling for harmony which the whole group shared, produced an effect which—at least in memory—suggests Tennyson's lines about how "mind and soul, according well, may make one music as before, but vaster."

Two members of the class of 1909 were among those who came regularly to Mory's on such evenings. Neither Dick Hosford nor Bob Mallory could carry a tune, but they loved to listen to our singing and were drawn by it to the table where we sat. We welcomed their company and dubbed them our trainer and manager. They took over the not too arduous duty of ordering the mutton chops or scrambled eggs and sausage, which were the standard dishes at Mory's in those days, and the beer which was our lubricant. No cocktails, no "cup." The emphasis was always on singing, not on eating and drinking, and the fellowship was one of song and song-lovers.

Adopting a Name

After our meetings were well established we decided it was time to adopt a name. We were perhaps influenced in this by an older group with whom all of us had sung from time to time the previous year. They called themselves The Growlers, and they have their place in Whiffenpoof history. Originally, their number had included Ludlow Bull '07, and Roswell Park '07S, but these two had graduated. The remaining Growlers—Philip Collins, Nathaniel Hohnes, and Mark Mitchell, all of 1908—were joined by others of their class, and there was always a welcome for any of our quartet who happened along. Bereft of Lud Bull's lovely tenor, they were particularly happy to have Minnigerode join them regularly, and the rest of us did so whenever we could.



Louis Linder was the first honorary Whiffenpoof. He became proprietor of the Temple Bar ("the place where Louis dwells") in 1898 and moved with it to York Street in 1912. He served as first steward of The Mory's Association, Inc., until his death in 1913.

It was Goat Fowler who suggested that we call ourselves The Whiffenpoofs. He had been tickled by the patter of one of the characters in a Victor Herbert musical comedy entitled "Little Nemo" which had recently been running on Broadway. In a scene in which there was great boasting of terrific exploits in big game hunting and fishing, comedian Joseph Cawthorne told a fantastic tale of how he had caught a Whiffenpoof fish. It seems that Cawthorne had coined the word some years before when he and a fellow actor were amusing themselves by making up nonsense verses. One they particularly liked began: "A Drivaling Grilyal yandled its flail, One day by a Whiffenpoofs grave." Cawthorne recalled the verse in

making up his patter for "Little Nemo" and put it into his act.

Whether the word meant fish, flesh, or fowl was irrelevant to our purpose when we chose it as our name. "Whiffenpoof" fitted in with our mood of free and exuberant fancy, and it was adopted with enthusiasm. As Carl Lohmann later explained: "We were Whiffenpoofs, because if you infuriated us with food and drink, we came up and squawked." The word

quickly caught on with “our public,” and the name stuck.

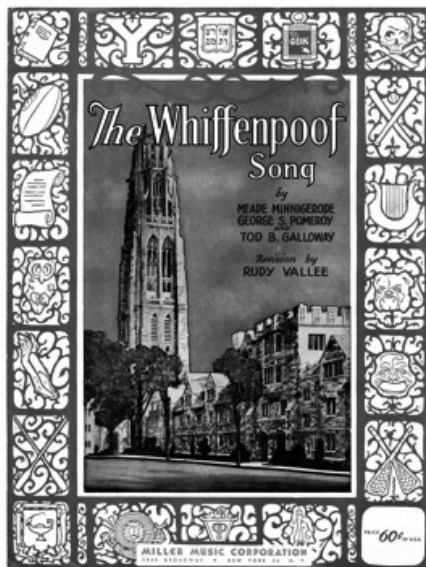
The first appearance of the Whiffenpoofs’ name in print occurred on February 24, 1909, when the *Yale Daily News* misspelled it in a notice reminding the “Whiffenporfs” [sic] to report for a “Picture at Pach’s at 1:30.”

The Whiffenpoof Song

Members of the Glee Club, on their Christmas trip in the winter of 1907–1908, heard someone sing an unpublished setting of Kipling’s “Gentlemen Rankers” at an alumni smoker after their concert in Columbus, Ohio. Although this song is known to have been sung at Yale as far back as 1902, and it was not unfamiliar to some of those present at the smoker, to many if not most of us it was entirely new that night, and it was an immediate hit. Pomeroy recalled that the whole crowd sang the chorus several times; Lohmann recorded a similar memory on our thirtieth anniversary, and Minnigerode, in a letter to me in 1958, described a still vivid impression of hearing it that night for the first time.

At the piano during the smoker was Judge Tod B. Galloway, Amherst class of 1885, whose setting of another Kipling poem, “The Gypsy Trail,” had been on the concert program. For many years it was believed that he composed the music for “Gentlemen-Rankers.” Indeed, in the copyrighted version of the “Whiffenpoof Song,” published in 1935 by the Miller Music Corporation and included in “Songs of Yale” edited by Marshall Bartholomew ’07S, the tune is “attributed to Tod B. Galloway.”

My faith in the Galloway hypothesis was shaken when, as I was preparing the first version of this article for the Whiffenpoofs’ 50th Anniversary pamphlet, Carl B. Spitzer, class of 1899, wrote me that he had evidence that the music for “Gentlemen-Rankers” was composed (of all things) by a Harvard man. To his sure knowledge, one Guy H. Scull, Harvard class of 1898, had set this ballad to a tune which was sung during his undergraduate days at Cambridge. A friend of both Spitzer’s and Scull’s, Mrs. Beatrice



The Whiffenpoof Song was popularized in recordings and on film, becoming an instant aural icon for the “collegiate experience” in the 1930’s and ‘40’s.

Ayer Patton (whose husband, General George Patton, made history in World War II) had said that she often accompanied Scull and his companions on the piano when they sang it. And, although there was no manuscript or printed copy of the music, she had made a recording of it for Spitzer. The resemblance between this and the Galloway version was so close that it left no doubt in the minds of those who heard it that what we enjoyed that night in Columbus originated not with Galloway but with Scull.

About that same time, Marshall Bartholomew wrote me that Sigmund Spaeth, in his *History of Popular Music in America* [Random

House, 1948] had declared that “it is now established that the tune was probably composed by Scull of Harvard, although Galloway is still given credit for it.”

Still later, in researching for his unfinished *History of Music at Yale*, Bartholomew turned up a traditional Negro spiritual in which the recurring theme in the verse of our Whiffenpoof classic was sung with the words:

Been a list’nin, all de night long,
(To the ta-bles down at Mo-ry’s
Been a list’nin’ all de day,
To the place where Lou-is dwells).

“This phrase,” Bartholomew said, “. . . repeated 3 times in the verse and twice in the refrain, . . . completely dominates the song.”

Whatever its origin, “Gentlemen-Rankers” was frequently sung at Yale in 1907–1909, mostly by the Growlers, with whom it was a favorite. The late Charles Seymour ’08, a lover of song and an acceptable baritone (who prized his election as an honorary Whiffenpoof almost as much as his earlier elevation to the Presidency of Yale), recalled that the Kipling ballad had been sung in chorus at the 1908 Class Day exercises. It was natural, then, that when the Founding Five began their singing dinners at Mory’s the following winter, “Gentlemen-Rankers” was one of “the songs we love so well,” along with “Shall I, Wasting?” and Mavoumeen and the rest.”

It was Meade Minnigerode and George Pomeroy who got the inspiration for a Whiffenpoof adaptation. One evening they brought out a manuscript on which they had collaborated, and read to us the now famous words:

“To the tables down at Mory’s, to the place where
Louis dwells, To the dear old Temple Bar we love
so well, Sing the Whiffenpoofs assembled, with
their glasses raised on high, And the magic of their
singing casts its spell.”

Anyone familiar with Kipling’s poem can appreciate how these new words transmute the cynicism of an old barrack-room at some forsaken outpost of the British Empire to the genial atmosphere of Mory’s. In the original, one sees a group of young aristocrats, disinherited perhaps, serving as enlisted men in Her Majesty’s forces and drinking themselves drunk as one of their number sings a verse:

“To the legion of the lost ones
To the cohort of the damned
To my brethren in their sorrow overseas,
Sings a gentleman of England

Cleanly bred, machinely crammed,
And a trooper of the Empress, if you please.”
[All join in the chorus:]

“We’re poor little lambs who’ve lost our way,
Baa! Baa! Baa!
Little black sheep who’ve gone astray,
Baa-aa-aa!
Gentlemen-rankers out on the spree,
Damned from here to Eternity,
God ha’ mercy on such as we,
Baa! Yah! Bah!”*

That bitterness disappears in the “Whiffenpoof Song.” The gentlemen songsters off on a spree (mutton chops and beer at Mory’s!) may sing of being damned from here to eternity, but they don’t mean a word of it. The whole spirit of the song is changed to a light and playful humor in perfect keeping with the name and the mood of the Whiffenpoofs of 1909.

When we sang it for the first time that evening at Mory’s, we knew that this was IT! One can almost



Bandleader Rudy Vallee (right) sits with the Yale Cheerleaders at Yale Bowl, ca. 1936. The megaphone and trombone may be his.

hear Lohmann’s characteristic exclamation: “Gentlemen, this is immense!” “This,” cried another, “should be our national anthem!” “Yes,” added a third, “to be sung at every meeting, all reverently standing!” And so it was. And so it is to this day.

The Constitution

Although I am sure none of us really believed we were Founding an Institution, we made believe that we were when someone suggested that, to insure perpetuity, we should have a Constitution. Ideas to be included in such a document immediately burst forth from one after another seated around the table. Undoubtedly it was Lohmann who jotted them down, for the meticulous accuracy which he became famous for during his years as Secretary of the University was foreshadowed in his undergraduate days. It must have been he who typed the manuscript brought in for our approval, for when the original, framed and hung on the wall at Mory’s, was stolen some years later, Caesar calmly produced a carbon copy from his files to replace it.

A model of simplicity, the Constitution contained General Laws, Special Laws, and By-Laws. It limited the membership to seven, and to emphasize this, a motto borrowed from Wordsworth was included: “We are seven.” Provision was made for only two officers, a trainer and a manager. And the future was guarded from corrupting changes by Article IV of the General Laws: “This Constitution shall not be amended.” Perfection had been achieved!

Or had it? The very next year two daring innovations were introduced. When four 1910 songsters (Carleton A. Connell, Thomas Hewes, Frederick Hotchkiss and Reginald Roome) were chosen to replace the four who graduated in 1909, the number

*“Barrack-Room Ballads” by Rudyard Kipling, copyright 1892, the Macmillan Co.

still stood at seven. But after the Christmas holidays an eighth member was added. Ted Coy, a song lover with a good ear and a nice tenor voice, who had hitherto been too busy acquiring fame on the football field to have time for music, became a Whiffenpoof. To cover the heresy, he was given the title "Perpetual Guest."

The second innovation was more dramatic. Meade Minnigerode recalled that "Ted Coy's prom girl joined us for a Whiff session, sang us a swell song, and was duly elected an Honorary Member. . . . When she appeared with Coy in Woolsey Hall for the Prom concert, we gathered around her and sang her the Whiff Song, just inside the door to the auditorium." The lady's name, he said, was Cecile Marie Charlotte Jeanette Murphy, which accounts for the mysterious initials "CMCJM" carved on the 1910 Whiffenpoof table at Mory's along with those of the regular members.

There may have been other occasions on which members of the opposite sex were welcomed into this all-male fellowship, but the only one I know of occurred many years later. During the spring trip of the Glee Club in 1935, at a special dinner at Antoine's in New Orleans, Mrs. Marshall Bartholomew was with great ceremony elected an Honorary Whiffenpoof, a distinction accorded to her husband some years earlier. Actually, Bartholomew's intimate association with the Whiffenpoofs even antedated his return to Yale in 1921 as director of the Glee Club, for way back in 1907 and 1908 he frequently sang at public appearances as one of the "Varsity Quartet" from which the original membership was derived.

Time and Change

Over the years, such gifted musicians as Marshall Bartholomew, Arthur Hall, Fenno Heath and others have contributed significantly to the increased artistry of the Gentlemen Songsters. Moreover, good musical backgrounds and trained voices are now common, and the larger groups with this kind of equipment make possible a more ambitious repertoire than the earlier members could attempt. The only concern expressed by some "old-timers" is that, with their greater sophistication, modern Whiffs may have lost some of the spontaneity which used to be a Whiffenpoof hallmark.



Basil "Duke" Henning '32 presided over this gathering of Whiff alumni at their 30th anniversary celebration at Mory's on Feb. 3, 1939.

On the occasion of the Whiffenpoofs' Fiftieth Anniversary, when I was writing the first full account of our ancient beginnings, I spoke for the three of us who were left of the Founding Five. Now, in the words of the prophet Elijah, "I, even I only, am left." Let me then speak for all five of us and declare the confident hope that, for many decades to come, "Gentlemen Songsters off on a spree" will still be singing here at Yale, for the joy of their own souls and the delight of their hearers. I think, if we listen closely, we may hear, from a distant shore, four voices joining in a confident AMEN.

***Editor's Note:** The foregoing account, originally written in 1959, was revised by the Rev. Mr. Howard for the 60th Anniversary, which he attended as the only living Founder. Slight editorial alterations have been made.*

II. The Second Half-Century: Further Historical Notes

By Carl A. Lohmann '10, George D. Vaill '35, Fenno Heath '49, Linus Travers '58, Carl M. Halvorson '83, Robert M. Carter '83, Frank Newman '09, and Elliot Watts '09

The social and intellectual changes in the United States and around the world in the half-century after World War II were marked in the Whiffenpoof experience on and off campus. At Yale, for a while, change seemed to be the only constant: coeducation, realignment of admissions policies, abandonment of the *in locus parentis* role, abolition of "The Freshman Year," Freshman Football, and the Freshman Glee Club, absence of the Whiffs from Yale Glee Club concerts, kaleidoscopic course choices (the "blue book" is now more than double its 1959 size) and equally broadened college dining hall food choices (few remember the 1940's & '50's mess kits affectionately). As each year's applicant pool grows larger and stronger, Yale students are increasingly sophisticated and able. The recent Whiff experience, therefore, combines tradition and innovation, barbershop and rap.

The Whiffenpoof Emblem

The Whiffenpoof emblem, carved in the table at Mory's and carried in miniature as a watch charm, was adopted in 1912. According to Esmond P. O'Brien, '12, it was designed by a [Yale] *Record* cartoonist with the understanding that it should look like nothing else on sea or land. The bird has been described as having mint leaves for wings, a horse's neck, and a swizzle stick for a perch. It bears only a slight resemblance to the griffon on the Temple Bar monument in the Strand, London. The official version of the Whiffenpoof emblem was drawn in 1939 to Carl Lohmann's specifications by Robert W. Galvin (1909–1977), who had been a student at the Yale Art School.

During the late 1930's and 1940's, when the "Whiffenpoof Song" was heavily commercialized by Rudy Vallee and others, radio listeners became very curious about what the mythological Whiffenpoof might look like. Following a 1947 radio program on which a Robert Merrill (Metropolitan Opera baritone) rendition of the song was played, a nationwide contest

was begun to determine the creature's appropriate appearance. The winners were published through the Associated Press.

Photographic Rituals

It was customary for many years, beginning in 1909, for each Whiffenpoof group to have a formal picture taken on the famous section of the Yale Fence in Pach Brothers' studio. Since the demise of the Pach organization, the annual formal portrait has usually shown the Whiffs in their native habitat, around the Table at Mory's.

Another ritual which has persisted on-and-off over the years is that of taking a humorous or costumed group picture. This tradition apparently dates back to the earliest days of the Whiffenpoofs, when it was customary for each group to put on an annual (and sometimes questionable) costume skit in the Bowl between halves at the Brown game. Legend has it that a badly-thrown mackerel, which unfortunately landed in the lap of the President of the University, was instrumental in forcing a moratorium on these public antics during the late 'twenties. The skits were revived along more decorous lines after World War II, until falling into complete extinction in the face of the ubiquitous Yale Precision Marching Band's halftime show. Determined to preserve the spirit, if not the reality, of these outlandish presentations, many Whiff groups have had themselves photographed in scenes featuring incongruous and festive clothes, weird musical instruments, athletic equipment, animals, assorted still-life, and nineteenth-century attitudes. Tight security has kept the majority of such photos from falling into unfriendly hands.

World War II

The thread of continuity in Whiffenpoof life was almost lost during World War I, and the club had to be revived from a condition of complete collapse. Those who had seen this were determined to prevent a recurrence. Consequently, when the members of the Class of 1944 were about to leave college and Whiffenpoof singing became a casualty of the Second War, they all signed a document, dated March 24, 1943, in which they asked an advisory board of elders (Marshall Bartholomew '07S, Stuart H. Clement '17, Carl A. Lohmann '10, and George D. Vaill '35) to take over the "privileges, powers, and functions" of the organization.

Before long, Clement and Vaill entered the Navy, and their successors, James W. Cooper '26, and Dudley L. Miller '43, met with Bartholomew and Lohmann at Mory's on February 3, 1944, to celebrate the Thirty-Fifth Anniversary as best they could. Out of the conversation of this quartet it developed that there was a group of eight undergraduates who could well be considered for membership in the Whiffenpoofs in spite of wartime schedules. They had sung together regularly, and they were up to the best of Whiffenpoof tradition. The advising elders inducted them with suitable formality at a meeting on February 9, 1944.

By the end of the term in June only one of the student members, Fletcher Richards '46, remained in college. During the summer he gathered seven others together and presented them to the elders for approval in the fall. The elders, too, had not been idle and had added to their number Gideon de Forest, a Whiffenpoof of '29S. And so, on November 16, 1944, the second revival took place, and singing suppers at Mory's carried over until well into the spring term of 1945.

In the fall of that year, Gray Mattern '46, and Marshall Soars '46, remained, and Walter Collins '48, a Whiffenpoof of the February 1944 lambing, had returned. They chose six others from the classes of '46 and '47, who were taken into the "little black sheep" fold on Monday evening, November 12, 1945.



The 1957 Whiffenpoofs perform in the traditional horseshoe for a rapt, floor-seated audience.

The fighting was over, and Yale, which had been chiefly a military training academy, was beginning to look like a university again. The elders took this occasion to put an end to their trusteeship so that the words of the testament of March 24, 1943, might be fulfilled and "the Whiffenpoofs, as an undergraduate organization . . . be reinstated as promptly as is practicable after the cessation of hostilities."

The Whiffenpoof Tie

The first Whiffenpoof tie (black knit with three thin, horizontal red stripes) was designed and first used sometime between 1939 and 1943. Neither the manufacturer's records nor any Whiff's recollection seems to pin down the date with any certainty. A more recent version, currently in use, bears miniature reproductions of the official emblem, in red, on a black background.

The ubiquitous black knit tie of the 1940's and '50's, bearing a series of horizontal colored stripes signifying membership in a fraternity, college, extra-curricular entity, and the like, perhaps developed in response to the British custom of using striped neckties and scarves to signify institutional affiliation. But with the breakdown of social formality in the 1960's and the advent of coeducation at that decade's end, neckties became increasingly rare. The jacquard woven emblematic tie was designed by and first worn by the 1970 Whiffs, after J. Press stopped making the knit tie the year before.

The current Whiff Haberdashery has reproduced the knit tie, complete with its three red stripes, as well as a batwing bow tie version of the emblematic tie, plus a diamond-tipped bow tie. Recently added is a repp stripe tie that uses stripes of Yale blue, mint green (the green cup), silver (the vessel) and a tiny stripe of red (the eye). A special edition of the Whiff tie has been made up for the Centennial: three red stripes between rows of the red emblems.

The Table at Mory's

After serving for more than 69 years, the original Whiffenpoof Table at Mory's was retired and hung on the wall next to its old location. There was no room for any more initials, and it was feared that further carving of any variety would merely deface what was already there. In September of 1970, a new table, specially designed to be longer and narrower than the

old one, was installed. The Whiffenpoofs of 1970 were the first to have their initials indelibly engraved in its virgin oak surface. The new Mory's will incorporate the second table into its main dining room design.

Tap Night

Over time, the ceremony surrounding the induction of new Whiffenpoofs has become a major event on the Yale campus. On the third Monday in April, following the Zeta Psi jamboree at which all of Yale's singing groups perform, the Whiffenpoofs gather at Harkness Tower to begin "tapping" their successors. Several hundred people usually turn out to follow the outgoing group as they race from room to room across campus, "singing-in" the juniors who will be the Whiffs of the following year. As each new Whiffenpoof is tapped, he is handed an official "Mory's Cup" from which to drink as the old group serenades him. A certain amount of "Whiff punch" usually reverses course when each new member learns, during the song, of his Whiffenpoof nickname.

The tradition of giving everyone a nickname—alliterative, punning, or suggestive—dates back to the early 1930's. Typically, the nickname combines with the recipient's last name—forming a word or phrase that in certain cases one might not want repeated in polite company. Some examples would be: "Grinnin" Barrett, "Hands off" Matthaei, "English Muff" Finn, "Menop" Hawes, "Peeping" Thomas, "Sili" Cohen, or "Catas" Durfee.

On tap night as well, the officers of the new group are designated. Nowadays, the business manager is called Popocatepetl (or Popo), and the musical director is called Pitchpipe. The word Popocatepetl derives from a legend that only the leader of the Whiffenpoofs could arrange a performance high atop Mount Popocatepetl, a dormant volcano in Mexico. The offices of Manager and Trainer, as defined by the earliest Whiffenpoofs, lapsed after World War I. Records seem to indicate that in the early 'twenties the title of Manager was given to the leader of the Whiffs, and later on the functions of the Trainer were performed by non-singing Barflies. The 1910 office of Perpetual Guest was apparently borne exclusively by Ted Coy.

In addition to the pragmatic responsibilities of Popo and Pitchpipe, other more colorful duties may be distributed to each new Whiffenpoof. For example,

the Nadir is responsible for polishing off the unsavory last swallows of each "cup" at Mory's (i.e. the man you don't want your daughter to marry); the Toastmaster prepares elegant words of wisdom for delivery at auspicious occasions; the Jack Daniel's ensures that liquid refreshment is never out of reach; and the Boy Scout pledges that, come hell, high water, or the sound of two saucepans smashing together, everyone will be awake and on the road at the appointed hour. Other critical roles are played by the Historian, Frogman, Emily Post, Emcee, Cook, Apothecary, Coach, Turkey, and Bear Bait.

Currently, the Whiffs commonly recognize and tap the Pitchpipe, Popo, and Turkey, who often dresses outrageously for on-campus concerts. Pitchpipes ultimately have the greatest impact on the world of à cappella singing, for their arrangements can be sung for decades and define the sound and style of the Whiffenpoofs' music.

The Whiffs on Campus and on the Road

The singing activity of early Whiffenpoof groups was confined almost entirely to the weekly session over dinner at Mory's, followed by a tour of college courtyards, the Old Campus, or the Freshman Oval, where the windows were always crowded with an appreciative audience. Some groups met for cocktails and a brief rehearsal in a member's room before going to Mory's. However, very few off-campus performances were ever arranged. In terms of repertoire, one group might master ten songs during the year.

Over time, daily rehearsals have become routine, resulting in a dramatic broadening of the Whiffenpoofs' repertoire and the establishment of a new standard of musical excellence. "Pre-season" training now begins in earnest one or two weeks before the start of each fall semester.

On campus for a number of decades, the Whiffenpoofs performed at numerous jamborees and University engagements, playing host both to Yale groups and groups from other colleges such as the Princeton Nassoons and the Harvard Krokodiloes on the appropriate football weekends. As for Yale groups, coeducation led to the creation of numerous all-female and mixed-voice organizations, including an all-senior, all-female "counterpart" to the Whiffenpoofs, Whim 'n Rhythm. The growth of musical groups on the Yale campus in the last two or three decades has

been remarkable. In 2007, for example, Yale could boast 17 active choral and à cappella groups, leading to intense competition among all the groups for voices. Rush, therefore, has become a major fall event, to the consternation of the Yale College dean's office.

Along with their increased focus on musicianship, Whiffenpoofs of recent years have grown accustomed to an off-campus performance and travel schedule that verges on the professional. Since the early 1980's, virtually every Whiff group has made an around-the-world tour following graduation, not to mention a major U.S. tour during winter vacation. The Whiffenpoofs have visited well over 40 countries, including China, Russia, and most of Asia and Europe. The 1994 tour, scheduled from May 25th to August 16th, for example, included stops in India, Nepal, Egypt, and Iceland. Many Whiffs elect to take a leave of absence during one or both semesters of their Whiff year, returning after the World Tour to classes and their academic senior years.

The Whiffs compete with the other undergraduate groups for fame and fortune on and off campus. Originally the only group to travel during spring vacation—Bermuda's Castle Harbour Hotel was an iconic destination—almost all à cappella groups travel extensively to far-flung corners of the world. Consequently, the Whiff's post-graduation tour has become a capstone experience, topping the experiences of their brother and sister groups.

When in earlier times a football weekend concert at Fence Club seemed a peak experience, recent Whiffs have taken in stride television performances in Japan, Britain, and the U.S. (on "West Wing," Evening Magazine, and Saturday Night Live, among others); concerts for President Reagan, President George H.W. Bush, President Clinton, and President George W. Bush; performances at Carnegie Hall and Lincoln Center. In 1982, the Whiffenpoofs were the subject of a popular off-Broadway play entitled "Poor Little

Lambs." The Whiffenpoofs of 1985 were featured in a documentary about their trip through China, entitled "Perfect Harmony." Including all on- and off-campus concerts, it is not uncommon these days for current Whiff groups to sing over 150 performances a year.

Tradition And Change

As popular music styles changed through the decades, so have the Whiffs' songs and arrangements. In Richard Nash Gould '68's seminal 2004 study of Whiffenpoof and Yale History, *The Whiffenpoofs: Twentieth Century*, Charles Buck '69 and Robert Birge '68 devote a chapter to the shifting dynamics of barbershop, jazz, and folk-rock influences in the 20th century. Current Whiff groups feature soloists backed often by sub-sets of singers—a tenor trio, for example, plus the usual four- and five-part chordal background.

Arrangements often require six or more parts, with many voices clustered in the treble clef. The Yale Admissions Office seems to provide an increasingly gifted and experienced group of musicians each year, among whom the Whiffs compete for members.

Once upon a time there was only the Whiffenpoofs. During the 1930's and '40's many eastern colleges formed their own à cappella groups; by the 1950's many universities, colleges and high schools housed



At their 40th reunion, celebrated partially at the White House, the 1968 Whiffs made President George W. "Fermes La" Bush an honorary member.

their own versions of Yale's un-patented invention. Male quartets from the Mills Brothers to the Hi-Lo's sparked commercial growth; doo-wop added to the mix in the 1950's and '60's. By the first decade of the new century, according to one estimate, more than 17,000 active à cappella groups were performing world-wide.

Most Yale groups, the Whiffs among them, have assimilated a host of musical changes through the century, but they have resisted such recent late 20th century innovations as the "beat box" rhythms along with the electronic sound produced by each singer using a single microphone.

And in the face of changing musical styles and fashions, the Whiffs manage each year to perform the “good old songs”—“‘Shall I, Wasting,’ ‘Mavourneen,’ and the rest”—while adding some of the latest works familiar to their classmates.

Whiffs and the New Millennium

Musically and operationally, the present Whiffs exhibit a deep acknowledgement of their trail-blazing predecessors’ accomplishments. Audiences who applaud modern songs like “Waiting In Vain” relish the nostalgia in “My Cutie’s Due.” Decades after its introduction to the repertoire, “Time After Time” is one of the most recorded songs of recent years. Despite a full appreciation for years gone by, the new Whiffs are making strides to revolutionize the way they make and record music. Gone are the days of ‘one mike, one take’; making music now involves tens of thousands of dollars worth of computerized technology and recording sessions that sometimes consist of only a few measures. The repertoire is rapidly moving in a new direction as well. Four-part harmony and snappy jazz riffs are far from lost, but instrumental vocal techniques and powerful pop has certainly been found. The new millennium promises to keep the Whiffs’ musical legacy diverse and ground-breaking.

No newcomer to international exposure, the group is still the global face of Yale. Residents of over 40 countries across every continent but Antarctica (admittedly a glaring hole in each year’s itinerary) have experienced the whimsical entertainment of all-male, all-white-tie-and-tails à cappella. Whiffs have so completely covered the globe that the 2007 earthlings endeavored to explore a new frontier with their album, “Whiffs in Space.” No, these groups of Yale seniors do not always consist entirely of Yale “students,” but the freedom allows each group’s tour to be executed with increasing ambition. Even with the extra time, however, the tour still utterly depends on the generosity of Whiff sponsors who each year make spectacles out of fourteen jet-lagged college kids. The Whiffs of the 2000’s owe their inimitable experiences to these benevolent hosts.

Going into the second decade of the twenty-first century, the Whiffenpoofs continue to perform for Yale clubs, alumni functions, private parties, schools, and various other audiences around Yale and around

the world. Flexibility has proved to be a virtue for the group, especially during the 2009 summer international tour when the group sang for all kinds of audiences: school children in Queenstown, businessmen in Tokyo, orphans in Kathmandu, neighborhood choirs in Cape Town, and winemakers in Bordeaux.

Despite being welcomed by people around the globe, back in New Haven, the 2009 Whiffenpoofs lost their home. Mory’s closing forced the group to find a new place to sing and drink on Monday nights. Graciously, the Union League Cafe allowed the Whiffs to serenade their customers each week during the spring semester. Though the classy French restaurant offered the finest food and wines, nothing could replace our dear old Temple Bar.



The door to Mory’s at 306 York Street, home to nearly a century of Whiffenpoofs and others in Yale’s family, was closed in 2008, exiling its traditional Monday night singers to alternative New Haven beaneries.

Mory’s loss did not hamper the Whiffenpoof spirit. The 2009 class celebrated the centennial year with a nationally publicized concert in January. Also, to appropriately commemorate the 100th year and to highlight the group’s choral sound, the group chose to produce a more organic-sounding album, entitled “Century.” Recorded with all 14 members together in a local New Haven church, “Century” included arrangements from all the musical eras of the Whiffenpoofs.

While both embracing change and celebrating tradition, the Whiffenpoofs of the new century will no doubt continue to make the Whiffenpoofs of the last century proud.

Being a Whiffenpoof remains a glamorous if fleeting experience, but each year's singers still feel a resilient dedication to each other. There may be new songs in more places, but at 100-years-old, this aspect of the adventure endures.

* * *

The Rev. James M. Howard '09, one of the first Whiffenpoofs, on the occasion of the 50th anniversary, ended his history of the first five decades this way: "Let me then speak for all five of us and declare the confident hope that, for many decades to come, 'Gentlemen Songsters off on a spree' will still be singing here at Yale, for the joy of their own souls and the delight of their hearers."

One would have to conclude that, in its 100th year as a Yale institution, the Whiffenpoof tradition is alive and well. Had the founding members known what was to come of their whimsical creation, no doubt they would have ordered another round.

Editor's Note: From the vantage point of someone who attended the 50th Anniversary festivities and these Centennial events, someone who has sung with recent "pick-up" Whiff alumni groups and helped start the Yale Alumni Chorus, someone who was a Yale à capella group parent for eight consecutive years, editing this history of the Whiffenpoofs' first 100 years has been a joy and a lesson. A century ago, the Whiffs emerged from a welter of minstrel, vaudeville, and musical theater fare, bringing to their often somber campus the hi- and lo-jinks of mass vocal music entertainment.

Throughout those years, one constant seems to have emerged: regardless of the repertoire or performance styles, the Whiffs have always—always—been good singers, good performers, more pro than the pro's, more adept than their peers. So when white-tie-and-tails become serenely anachronistic and "When Pa" is no longer recognized as a song title, the Whiffs will still sing first-rate songs in exquisite arrangements, with heart-melting voices and contagious élan. "Time and change shall naught avail to break" those qualities, too. Let melody flow.

—Linus "Gulliver's" Travers '58



The Centennial Whiffenpoofs of 2009 Top row (left to right): James Warlick, Julian Prokopetz, Casey Breves, Trevor Kempner, Andrew Stegmaier, Jesse Obbink, Drew Westphal, Brian Mummert. Bottom row: Rex Isenberg, Jay Kim, James Frisby, Brian Earp, Joel Pattison, Elliot Watts.

After Graduation: The Yale Whiffenpoof Alumni, Inc.

In 1988, an official alumni body known as the Yale Whiffenpoof Alumni, Inc. was created under the guidance of David Gile '44, with William Oler '45E, serving as its first President. The organization was formed "to encourage contact among current and former Whiffenpoofs; to facilitate the arrangement of alumni reunions; to promote the continuation of the Whiffenpoof tradition; and to serve as a vehicle for the preservation of Whiffenpoof memorabilia." The board quickly inaugurated a newsletter entitled "Gentlemen Songsters" to provide a convenient forum for alumni communications. The first issue was published in January, 1989, under the direction of editor and Whiff archivist Wally Collins '48. Subsequent issues were published by Kem Edwards '49.

Since its start, the Whiffenpoof Alumni organization has blossomed into a robust conservator and promoter of the Whiffenpoof experience. The founding board of directors, originally convened in 1988, soon gave way to the first board officially elected by the assembled membership at the 80th Anniversary Reunion in February, 1989.

The mission of the Yale Whiffenpoof Alumni, Inc. was amended in 2009; the Board exists "to preserve, protect, promote, enhance, and celebrate the history and tradition of the Yale Whiffenpoofs; to foster a sense of community among Whiffenpoof alumni; to act as a liaison between the Yale Whiffenpoofs and Yale University; and to provide such support as may be necessary and appropriate for each successive Yale Whiffenpoof organization. In pursuit of this mission, the YWA organizes and supports a wide range of opportunities for singing and socializing for Whiffenpoofs of all ages."

Under the leadership of president Dennis "Rhino" Cross '65 since 1990, the Board has accomplished several important initiatives:

- Securing trademark protection of the Whiffenpoof name and logo to prevent unwanted commercial exploitation;
- Serving as a resource to the undergraduate Whiffenpoofs (the undergraduates have found that the

alumni bring to the table a welcome sense of continuity, shared experience, and historical context, not to mention some practical advice regarding legal, financial, and other matters which arise in the course of their affairs);

- Staging the traditional five-year reunions and the Centennial Celebration;
- Preserving the more than 600 arrangements in the Whiffenpoof archives in PDF format and converting the most-performed 100 into contemporary electronic format, an initiative requiring collating numerous versions of the same song, each version containing slight variations from the originals;
- Providing a members-only alumni web site containing appropriate contact information as well as access to *all* Whiff arrangements and recordings;
- Organizing and promoting annual March concerts in Florida and August concerts in Nantucket by alumni aggregations drawn mostly from the 1950's and '60's;
- Providing Mory's with a similar aggregation on the occasional Monday nights when the current undergraduate Whiffs have been unavailable;
- Promoting numerous annual and ad hoc Whiff gatherings in New York, New Haven, Boston, Chicago, San Francisco, Los Angeles, and elsewhere;
- Serving as a clearinghouse for information about alumni and local singing; and
- Creating, together with the undergraduate Whiffs, a Capital Fund to which all the undergraduate groups contribute annually, so that the undergraduates have access to start-up funds and can purchase necessary capital items.

Notice should be paid to the heroic and persistent efforts of David "Sexa" Powell '52 who, when the Whiff Alumni was founded, determined that it would be his mission to gather together all known Whiffenpoof arrangements, catalog them, determine the rightful arranger, install a complete set of arrangements in Sterling Memorial Library for preservation and posterity purposes, and make a second complete set

available to the undergraduate Whiffenpoofs for their use. Because Dave likes to work behind the scenes, most of us do not know that has been doing this for the past 25 years. If it weren't his bulldog determination not to miss adding new arrangements to his collection, a mission not always shared by undergraduate Whiff pitchpipes, we would not have the collection that we have today. From these efforts he has taken the music a step further by having digital copies of each arrangement made, as well as a system where the current Whiff pitchpipe can review any past Whiff recording at his leisure.

Giving "Life After the Whiffs" a Vitality of its Own

To Whiff Alumni President Dennis Cross, the most rewarding and meaningful of the Alumni's many activities is the bringing together of Whiff alumni of various decades and with somewhat different repertoires into pick-up groups that sing for charitable and other alumni-oriented events. In the summer of 1999 a group of Yale graduates organized a first-ever get together of all Yale-affiliated people on Nantucket and asked the Whiff Alumni to form a group of its members to sing at the event. Thus was the "Nantucket Whiffs" born. This summer the Nantucket Whiffs (each year a slightly different group of singers) made its eleventh consecutive appearance at what is now known as the Yale Summer Gathering on Nantucket, an event which has become a cherished tradition. A similar development took place in March, 2003 when a group of 16 alumni, ranging from the Whiffs of 1949 to the Whiffs of 1977, most of whom did not know each other, heeded the call from President Cross to venture to Boca Grande, Florida, to sing a benefit concert sponsored by a fellow Eli. When they gathered together for the first time, the group had no idea how well it might sing. As it turned out, the Peals, as they subsequently called themselves, were so successful that the residents of Boca Grande invited them back for a reprieve the following year. Last March the Peals completed its seventh consecutive Florida spring visit and its first "tour," with singing concerts at Vero Beach, Delray Beach, and Miami Beach.

The Alumni pick-up groups always sing for fun, hoping that the organizers will provide them with food and drink for their trouble, and they usually do. The Whiff experience that most of us have is with

our own group. What happens after our Whiffenpoof Year is generally unknown. But when Whiffs gather together in an Alumni pick-up group, they become exposed to Whiffs of different decades with different experiences, as well as to a broader range of Whiff music. There are today many alumni "groupies" who have joined an alumni pick-up group and discovered pretty quickly and convincingly that they can still sing, and sing well, reliving the pleasure of their undergraduate greatness. For others whose undergraduate groups are unable to get together and sing for whatever reason, the various alumni groups serve as an opportunity to continue their Whiff experience. One frequent Whiff alumni participant wrote that the groups were like a second family to him, having inspired deep feelings of fellowship.

One of the important functions of the Whiffenpoof Alumni is to "foster a sense of community among Whiffenpoof alumni." Besides reunions, the Alumni pick-up groups and frequent gigs are an important means for bringing us all together.

The Alumni are careful not to plan or schedule any singing activity which would compete with the undergraduate group. This summer in Nantucket, the Alumni had scheduled their traditional concert on the island. Meanwhile the Centennial Whiffs returned early from their World Tour and unbeknownst to the Alumni, scheduled a benefit concert on Nantucket the day after the Alumni concert. When the Nantucket Whiffs learned that the undergraduate Whiffs would be on island at the same time, they invited the undergraduates to join them in the concert. What more appropriate development in this Centennial Year than a concert of Alumni Whiffs alternating with the undergraduates, and then at the end joining forces to sing the "Whiffenpoof Song." The audience found this fascinating, as they were exposed to both the old and the new. One may say that today, through the efforts of the Whiff Alumni, the old has been given a vitality of its own, a right to continue, and to complement the new. One wonders what this summer's Nantucket experience may tell us about the future.

As it turned out, both the Whiff Alumni concert and the undergraduate Whiff concert the next day were sellouts. The magic of their singing casts its spell.

The Future

What can the Whiff Alumni organization offer in this second century? We certainly will continue to be the connective tissue between each year's Whiffenpoofs and their tradition, their university, and their forebears. Among us are skill sets and experience from which the undergraduates can benefit.

With the advent of our revived web site and the availability to our members of all our arrangements, 100 of which have been newly edited and engraved, comes the opportunity for more of us to sing "the songs we love so well." As the Yale Glee Club alumni

organization evolved what is now the Yale Alumni Chorus, so the Whiff Alumni organization may wish to find ways that we can raise our own voices and our glasses in new combinations and new venues. As musical tastes change, today's "Midnight Train to Georgia" may well become tomorrow's "Mavourneen." It is our responsibility to keep alive those "good old songs."

Above all, we will champion excellence in à capella singing and celebrate the joyful sharing of harmony that comes with such efforts. And of course we've already begun planning the 105th.

The Yale Whiffenpoof Alumni, Inc.

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Members 1909–2010

* = Deceased

H = Honorary Member

A = Alumni (Post-Graduate) Tap

1909

- 1909-01* Denton Fowler
- 1909-02* Richard Schiller Hosford
- 1909-03* James Merriam Howard
- 1909-04* Carl Albert Lohmann
- 1909-05* Robert Mallory Jr.
- 1909-06* Meade Minnigerode
- 1909-07* George Stewart Pomeroy
- 1909-11H* Louis Linder

1910

- 1910-01* Carleton Alexander Connell
- 1910-02* Edward Harris Coy
- 1910-03* Thomas Hewes
- 1910-04* Frederick Augustus Hotchkiss
- 1910-05* Carl Albert Lohmann
- 1910-06* Meade Minnigerode
- 1910-07* George Stewart Pomeroy
- 1910-08* Reginald Roome
- 1910-11H* Cecile Marie Charlotte Jeanette Murphy



1911

- 1911-01* Irving Goodspeed Beebe
- 1911-02* Clinton Wildes Davis
- 1911-03* Joseph Horne
- 1911-04* Edward Gillette Hotchkiss
- 1911-05* Kenneth LeBlanc
- 1911-06* John Taylor Terry Jr.
- 1911-07* Edgar Montillion Woolley
- 1911-08* Clifford Ramsey Wright

1912

- 1912-01* Irving Goodspeed Beebe
- 1912-02* Pomeroy Tucker Francis
- 1912-03* Robert Abbe Gardner
- 1912-04* Peter Henderson
- 1912-05* Esmond Paul O'Brien
- 1912-06* James Gregory Smith
- 1912-07* John Russell Winterbotham

1913

- 1913-01* Charles Arms Bonnell
- 1913-02* Paul Church Harper
- 1913-03* Joseph Herbert Kelleher
- 1913-04* Shepard Krech
- 1913-05* Charles Henry Marshall
- 1913-06* Cole Albert Porter
- 1913-07* Homer Eugene Sawyer Jr.
- 1913-08* George Edward Stevens
- 1913-09* John Mason Tilney

1914

- 1914-01* Edward Lewis Bartlett III
- 1914-02* John Theodore Blossom
- 1914-03* Samuel Sloan Cost
- 1914-04* Thomas Leonard Daniels
- 1914-05* William Studebaker Innis
- 1914-06* Phelps Newberry
- 1914-07* George Frank Piper
- 1914-08* Gurney Lapham Smith
- 1914-09* Francis Lewis Stephenson

1915

- 1915-01* Winthrop Holley Brooks
- 1915-02* George Patterson Crandall
- 1915-03* Sheldon Eliot Hoadley
- 1915-04* Denneth Duryee Hull
- 1915-05* Barnes Newberry
- 1915-06* Harold Armstrong Pumpelly
- 1915-07* Norman Franklin Thompson
- 1915-08* Arthur Farwell Tuttle

1916

- 1916-01* Charles Morgan Aldrich
- 1916-02* Elmore Bostwick
- 1916-03* Alfred Hebard Chappell
- 1916-04* Knight Cheney Cowles
- 1916-05* Daniel Collier Elkin
- 1916-06* James May Jessup

- 1916-07* Huntington Lyman
- 1916-08* Gilbert Edwin Porter III
- 1916-09* Horace Wilcox

1917

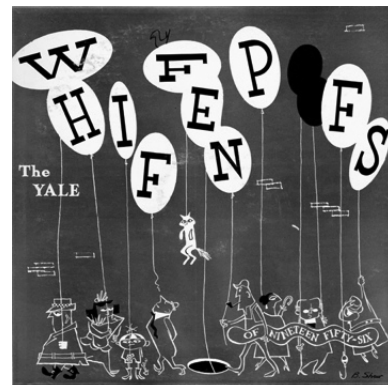
- 1917-01* Richard Bentley
- 1917-02* Prescott Sheldon Bush
- 1917-03* Stuart Holmes Clement
- 1917-04* Oliver Baty Cunningham
- 1917-05* Eckley Brinton Coxe Markle
- 1917-06* Lawrence Newbold Murray
- 1917-07* Kenneth O'Brien
- 1917-08* Lester Woodruff Ward

1918

- 1918-01* Theodore Babbitt
- 1918-02* Harrison Corbin
- 1918-03* Arthur Chittenden Crunden
- 1918-04* George Faber Downey Jr.
- 1918-05* Charles Hathaway Jr.
- 1918-06* Archibald Graham McIlwaine
- 1918-07* Frank Mauran Jr.
- 1918-08* Lucius Franklin Robinson Jr.

1919

- 1919-01* William Joseph John Carr
- 1919-02* Frederick Dewhurst Carter
- 1919-03* John Franklin Enders
- 1919-04* Charles Christian Haffner Jr.
- 1919-05* Allan Vanderhoef Heely
- 1919-06* Walter Frederick Jaffray
- 1919-07* Oswald Robert Jones
- 1919-08* Thomas Key Niedringhaus Jr.
- 1919-09* John Jay Schieffelin
- 1919-10* Walton Scully
- 1919-11* James Harold Slocum



1920

- 1920-01* Alexander Porteous Dann
- 1920-02* Charles Lewis Faherty
- 1920-03* Ralph Philip Hanes
- 1920-04* Walter Frederick Jaffray
- 1920-05* Crawford Toy Johnson Jr.
- 1920-06* Samuel Joseph Jones
- 1920-07* Seymour Horace Knox
- 1920-08* William Charles Meekins
- 1920-09* Thomas Key Niedringhaus Jr.
- 1920-10* John Jay Schieffelin
- 1920-11* Pierrepont Davis Schreiber
- 1920-12* Walton Scully
- 1920-13* Nelson Jerome Smith
- 1920-14* Kenneth Axford Ma Wood

1921

- 1921-01* Clayton Eddy Bailey
- 1921-02* William Seiler Bailey
- 1921-03* Elliot Buffinton
- 1921-04* Rudolph Hills Garfield
- 1921-05* Reeve Hoover
- 1921-06* Stephen Young Hord
- 1921-07* Tom Keck
- 1921-08* Frederick Macdonald Kingsbury
- 1921-09* John McCauley Kiskadden
- 1921-10* Storer Boardman Lunt
- 1921-11* Joseph Austin McAleenan
- 1921-12* Charles Edward Swingley
- 1921-13* Thomas Randolph Symington
- 1921-14* Thomas Reed Vreeland

1922

- 1922-01* James Smith Bush
- 1922-02* Charles Minot Dole
- 1922-03* William Wilson Holden
- 1922-04* Richard Arthur Kimball
- 1922-05* Francis Hannaford Mitchell
- 1922-06* Henry Barnard Strong
- 1922-07* Stanley Woodward

1923

- 1923-01* Playford Boyle
- 1923-02* Jesse Chase Dann Jr.
- 1923-03* Charles Minot Dole
- 1923-04* Henry Donald Fairhurst
- 1923-05* Ray Palmer Foote
- 1923-06* Edwin Alfred Jones
- 1923-07* George Washington Norton
- 1923-08* Bruce Smith

1924

- 1924-01* Charles Sterling Bunnell
- 1924-02* David Gillis Carter
- 1924-03* Sollace Burroughs Coolidge Jr.

- 1924-04* Charles Dewey Hilles Jr.
- 1924-05* Ralph Kouns Jester
- 1924-06* Philip Winston Pillsbury
- 1924-07* Charles Merville Spofford

1925

- 1925-01* Frank Davis Ashburn
- 1925-02* Ralph Edward Hamil
- 1925-03* Luther Salem Hammond Jr.
- 1925-04* Theodore Carswell Hume
- 1925-05* Byron Jerome Lapham
- 1925-06* Elgood Moulton Lufkin
- 1925-07* Clarence Loveridge Robbins
- 1925-08* Louis Courtenay Sudler

1926

- 1926-01* William Blackstone Chappell
- 1926-02* Ford Hilliard Cooper
- 1926-03* James Wayne Cooper
- 1926-04* Benjamin C. Cutler
- 1926-05* Robert Ensign Darling
- 1926-06* Nathan Barry Durfee Sr.
- 1926-07* Lewis Varick Frissell
- 1926-08* John Thomas Gillespie Jr.
- 1926-09* John McArthur Hoysradt

1927

- 1927-01* Lewis Sherrill Bigelow
- 1927-02* William Blackstone Chappell
- 1927-03* Edward Darling
- 1927-04* Louis Gillespie
- 1927-05* Northam Lee Griggs
- 1927-06* Rupert MacGunigle
- 1927-07* John Herman Groesbeck Pierson
- 1927-08* Lancelot Patrick Ross
- 1927-09* Thomas Gibson Sinclair

1928

- 1928-01* Dana Treat Bartholomew
- 1928-02* Harvey Alonzo Basham Jr.
- 1928-03* George Bart Berger Jr.
- 1928-04* Richard Church Durant
- 1928-05* Donald Hoggson
- 1928-06* Joseph Taylor McCance
- 1928-07* Lancelot Patrick Ross
- 1928-08* Samuel Armstrong Scoville
- 1928-09* Paul Edmond Sterrett

1929

- 1929-01* Albert Blackhurst Ashforth Jr.
- 1929-02* Stanley Aldridge Brady
- 1929-03* Gideon Knapp deForest
- 1929-04* Charles Little Dunham
- 1929-05* Kenrick Samson Gillespie
- 1929-06* John van Benshoten Griggs

- 1929-07* James Williamson Henning
- 1929-08* Frederick Charles Jarecki
- 1929-09* Damon deBlois Wack
- 1929-10* Frank Cookman Wright Jr.

1930

- 1930-01* George Shepard Chappell Jr.
- 1930-02* Charles Donald Davidson
- 1930-03* Harlan Montgomery Ellis
- 1930-04* Arthur Gibb
- 1930-05* Samuel Lawrence Gwin Jr.
- 1930-06* John Newbold Hazard
- 1930-07* John Norman Lindeke
- 1930-08* John Miller Musser
- 1930-09* Joseph Cornelius Rathborne



1931

- 1931-01* Henry Edgar Baton Jr.
- 1931-02* David Hale Clement
- 1931-03* John van Benshoten Griggs
- 1931-04* James Breckinridge Lounsbury
- 1931-05* Edward Lea Midget Marsh Jr.
- 1931-06* James Barclay Potts
- 1931-07* Joseph Cornelius Rathborne
- 1931-08* James Gamble Rogers Jr.
- 1931-09* James Ross Stewart
- 1931-10* Dudley Landon Vaill Jr.

1932

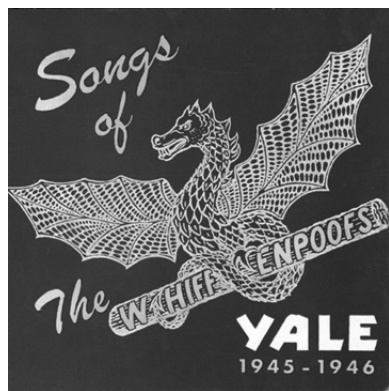
- 1932-01* Daniel Nelson Amorous Adams
- 1932-02* James Ruthven Tom-Tom Adriance
- 1932-03* John Mitchell Brodie
- 1932-04* Lewis Aaron Carter
- 1932-05* Francis Russell Franny Cowles
- 1932-06* John Andrews Davenport
- 1932-07* Basil Duke Popocatepetl Henning
- 1932-08* George P. Pie Mills
- 1932-09* Edward Rotan
- 1932-10* Boutelle Barfly Bowie Savage
- 1932-11* Hugh M. Barfly Hugh Shwab Jr.
- 1932-11H* Marshall Bartholomew

1933

- 1933-01* Philip Kirkham *Pleasure Bent* Allen
- 1933-02* Henry Morgan Brookfield Jr.
- 1933-03* Gilbert Maurice Congdon Jr.
- 1933-04* Alanson James Donald
- 1933-05* Theodore Stephen *Popocatepetl* Jones
- 1933-06* Charles Garrison Meyer Jr.
- 1933-07* James Lenox Porter
- 1933-08* Charles M.D. *Pitchpipe* Reed
- 1933-09* Reuben Miller Waterman
- 1933-10* James William West Jr.

1934

- 1934-01* Rodney Wheeler Brown Jr.
- 1934-03* George Christian Crosby
- 1934-04* Malcolm Farmer Jr.
- 1934-02* Churchill Gibson Carey
- 1934-05* William E. Schenck *Pitchpipe* Griswold Jr.
- 1934-06* Henry Halstead Harper Jr.
- 1934-07* John Grier Holmes
- 1934-08* Edward Ensign Mills Jr.
- 1934-09* Edward Nichols
- 1934-10* Samuel Reed Sutphin
- 1934-11* Benoni Johnson Truslow
- 1934-12* Roderick O. *Spare The Rod* Williams
- 1934-HH* Lawrence Tibbett



1935

- 1935-01* Thomas Taber Chamberlain
- 1935-02* Samuel Carnes Collier
- 1935-03* Henry Howard Jr.
- 1935-04* Norman Howard
- 1935-05* Howard Day Kellogg Jr.
- 1935-06* Harvey Childs McClintock Jr.
- 1935-07* Stuart Miller Jr.
- 1935-08* Francis Day Rogers
- 1935-09* William Thompson Sperry
- 1935-10* Robert Oxnard *Laigue* Sprague
- 1935-11* David Gould Stoddard
- 1935-12* Morris Wistar Stroud III

- 1935-13* Bowen Charlton Tufts
- 1935-14* George Dudley Vaill
- 1935-HH* Helen Bartholomew

1936

- 1936-01* Richard James Barr Jr.
- 1936-02* John Frederick Byers Jr.
- 1936-03* Robert Dumont Case
- 1936-04* John Martin *Pitchpipe* Cates Jr.
- 1936-05* Joseph Horne Holmes Jr.
- 1936-06* John Merrill *Popocatepetl* Knapp
- 1936-07* Henry Turner McKnight
- 1936-08* Harry Joseph Miller Jr.
- 1936-09* Charles James Mills
- 1936-10* Arthur Williams Pearce
- 1936-11* Richard Alden Ray Pinkham
- 1936-12* Dwight Edward Robinson Jr.
- 1936-HH* Holger Bech

1937

- 1937-01 George P. *Martial* Bartholomew Jr.
- 1937-02 Henry P. *Old Oaken* Becton
- 1937-03* Thomas Chalmers *Scatter* Brainerd
- 1937-04* Arthur Ware *Louis* Bromfield
- 1937-05* Samuel Lord *Babbling* Brookfield
- 1937-06* Thomas Manville *Bing-a-boo-boo* Crosby
- 1937-07* John Sloane *Popocatepetl* Griswold
- 1937-08* Carter Chapin *Last of the Mo* Higgins
- 1937-09* William Ellery *Night* Merriss
- 1937-10* Rudolph *Pitchpipe* Montgelas
- 1937-11* Murray *Pius* Pope
- 1937-12* John Blakeslee *Who ripped the* Reigeluth
- 1937-HH* Charles Kullman Jr.

1938

- 1938-01* Donald Church *Take your Base* Balfour Jr.
- 1938-02* Henry Emerson Butler Jr.
- 1938-03* Joseph Edwin Clifford II
- 1938-04* William Thomas Hooper Jr.
- 1938-05 Harold Whiting Hunsiker Jr.
- 1938-06 John Burns *Dox* Hunter Jr.
- 1938-07 Burton Allan *Popocatepetl* MacLean
- 1938-08* Henry William Oliver
- 1938-09* Richard Inman *Shakes* Pearce
- 1938-10* Philip *Great Yodel* Peltz
- 1938-11* William Frederick Slaymaker
- 1938-12* Gerard Steddiford Swords
- 1938-H1* Henry Emerson Butler
- 1938-H2* Edwin J. *Thunder* Clapp Jr.

1939

- 1939-01* Lawrence Gorham *Watta* Bagg
- 1939-02* Jerred Gurley *Popocatepetl* Blanchard
- 1939-03* Walter Lorrain *Hairi* Cherry Jr.
- 1939-04* Courtlandt Palmer *Mason* Dixon Jr.
- 1939-05* Decatur Sawyer *Shinan* Higgins
- 1939-06* Benjamin Stillwell *Strangle* Holderness
- 1939-07 Collister *Ivor* Johnson
- 1939-08* David *Kid* Knapp
- 1939-09* Douglas Howard *Heller* McKellar
- 1939-00 Stowe Catlin *Rosa* Phelps
- 1939-10* Gilbert Hilton *Pitchpipe* Scribner Jr.
- 1939-11* Bogart Fenn *Bugeye* Thompson
- 1939-HH* Charles Seymour

1940

- 1940-01* John Theodore Blossom Jr.
- 1940-02* Austin Carey
- 1940-03* Perry King Clark
- 1940-04* Henry William *When You See Him* Coming Dodge Jr., M.D.
- 1940-05* John Daniel Kausel
- 1940-06* Norman Stark Paul
- 1940-07* Harold C. *Biggan* Strong Jr.
- 1940-08* Lewis Clark Thomson
- 1940-09* Peter Brinckerhoff Thorne
- 1940-10* James R. *Hotten* Todd

1941

- 1941-01* Harold T. *In* Clement Jr.
- 1941-02* E. Gardner *Privy* Counselman
- 1941-03* Donald Smith *Popocatepetl* Devor Jr.
- 1941-04* Charles Ellicott *Brilliant* Hewes
- 1941-05* George Choate *Puffin* Huffard
- 1941-06* Robert Emmet *Quit Yr'* Keating Jr.
- 1941-07* Ellis *Heaven Only* Knowles
- 1941-08* John *Lock* Lohmann
- 1941-09* Paul Starrett *Disa* Pierson M.D.
- 1941-10* Ross Samuel *Hash Brown Pub* Taber

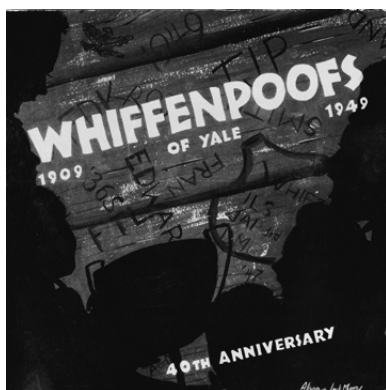
1942

- 1942-01* Gardner Johnston *Am* Fabian
- 1942-02 Edward L. *Messen* German
- 1942-03* George Turnure *Pitchpipe* Griswold
- 1942-04* Louis Lee *Do It The* Hemingway Jr.
- 1942-05* William E.S. *Home* James M.D.
- 1942-06 Robert deL. *Olsen An* Johnson
- 1942-07* M. Chapin *Up-The-Well-Known* Krech
- 1942-08* Benjamin Whitney *Grans* Lamson Jr.
- 1942-09* Grant G. *Peckaper* Simmons Jr.
- 1942-10* Benjamin A. *Popocatepetl* Smith
- 1942-11* Gilbert Loren Watson

- 1942-12* James Morris *Battleship with a Woodhull*
 1942-13* Henry J. *I'd Rather Be Wrong Than Wright*
 1942-HH* Arthur Hall

1943

- 1943-01* John Grier *Peanut* Butler
 1943-02 Stuart Holmes *Pitchpipe* Clement Jr.
 1943-03* John Hancock *Handsome* Daniels
 1943-04 Thomas N. *Flatfoot Floogie With A Flournoy*
 1943-05* George Roy *Rose* Hill
 1943-06 Donald Wright *Westward* Hoagland
 1943-07* Frank Edwin *Frat House* III
 1943-08* James Merriam *Horsp* Howard Jr.
 1943-09* Dudley Livingston *Dusty* Miller
 1943-10* Albert William *Alj* Olsen Jr.
 1943-11 Francis B. *Mara* Thorne Jr.
 1943-12* John Cullen *Out of* Weadock
 1943-H1* John Hugh Cameron *Pike* Peake
 1943-H2* John K. *Naira* Tabor



1944

- 1944-01* George Collinson *Begin the* Burgwin III
 1944-02 Prescott Sheldon *Am* Bush Jr.
 1944-03* Richard Coleman *Derby* Davis
 1944-04* Shearen Daniel *Popocatepetl* Elebash
 1944-05* David Emery *Be* Gile
 1944-06* John Orne *Gang* Green Jr.
 1944-07* Neal Duncan *Hep to the j* Ivey Jr.
 1944-08 John W. *Man From* Morrison
 1944-09 Karl Dudley *Rea* Pierson Jr.
 1944-10* Sam *Albat* Ross
 1944-11* Brooks E. *Merry* Chris Smith
 1944-12* Stephen Allen *Smoke* Stack
 1944-13* James Allen *I could do* Whitmore Jr.
 1944-14* Dean *Stormy* Witter Jr.
 1944- Robert August *Zuider* Ziesing

1945A

- 1945A-01* Walter Stowe *Somewhere A Voice Is* Collins II
 1945A-02* Richard Stanley *Huggenan* Kitchen
 1945A-03 Clarke Kimberly *Darling I am* Growing Oler
 1945A-04* William Henry *Roll Me* Oler
 1945A-05* Fletcher Doughitt *Sunzab* Richards Jr.
 1945A-06* Bruce McKee *Crush That* Rockwell
 1945A-07* Albert Hersey *Persper* Swett
 1945A-08* Erskine Norman *I'd Wather Be* Wong Than White Jr.

1945B

- 1945B-01 Wolcott Griswold *Easter L* Ely
 1945B-02* Benjamin Avery *Katzenj* Hammer
 1945B-03* Walter Gray *Duzzan, Pitchpipe* Mattern Jr.
 1945B-04* Fletcher Doughitt *Sunzab* Richards Jr.
 1945B-05* H. Marshall *Howshie* Soars Jr.
 1945B-06 Howard Randall *Lord an'* Taylor
 1945B-07 Stuart Barnard *Chuck* Upson
 1945B-08* James Charles *News* Weig

1946

- 1946-01* Walter Stowe *Somewhere A Voice Is* Collins II
 1946-02* Robert Anders *Buy Me* Emile
 1946-03 Elliott *My Corns are* Horton III
 1946-04* Robert Andrew *I Need You* Jackson
 1946-05* Walter Gray *Duzzan, Pitchpipe* Mattern Jr.
 1946-06* Barton Peck *The Village* Black Smith M.D.
 1946-07* H. Marshall *Howshie* Soars Jr.
 1946-08* Philip Richard *Ppft* Toohey
 1946-09 Semmes Guest *It'll All Come Out In* The Walsh
 1946-10* Robert Wood *Fire At* Williams Jr.

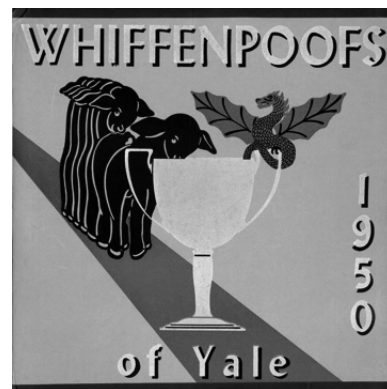
1947

- 1947-01 Lucius Horatio *We'll Build A* Biglow Jr.
 1947-02* Walter Stowe *Somewhere A Voice Is* Collins II
 1947-03 Wolcott Griswold *Easter L* Ely
 1947-04* Thomas Shackelford *He Did It Th* Hemenway Jr.
 1947-05 George Burgwin *Shove It* Holmes
 1947-06* Robert Andrew *I Need You* Jackson
 1947-07* Richard Sperry *Pussie in the* Koehne
 1947-08 Clarke Kimberly *Darling I am* Growing Oler

- 1947-09* William Henry *Roll Me* Oler
 1947-10* MacMillan *Hots* Pringle
 1947-11 Thomas Bliss Stillman *Reds* Quarles
 1947-12* Fletcher Doughitt *Sunzab* Richards Jr.
 1947-13* Barton Peck *The Village* Black Smith M.D.
 1947-14* Philip Richard *Ppft* Toohey
 1947-15 Erskine Norman *I'd Wather Be* Wong Than White Jr.
 1947-16* Robert Wood *Fire At* Williams Jr.
 1947-17 Robert August *Zuider* Ziesing
 1947-H1 Robert Frederick *Missing* Link
 1947-H2 William Wat *Oyster* Stewart

1948

- 1948-01 Lucius Horatio *We'll Build A* Biglow Jr.
 1948-02* William Everard *Wedded* Bliss
 1948-03 William Judkins *Alarm* Clark
 1948-04* Walter Stowe *Somewhere A Voice Is* Collins II
 1948-05* Donald Dunlevy *C'est La* Geary Jr.
 1948-06 Henry James *Man from* Marshall Jr.
 1948-07* Albert Alexander *If Winter Won't* Somerville Jr.
 1948-08 Richard Erle *Indian (last Rose of)* Sumner Jr.
 1948-09* Frederick Morris *Popocatepetl* Thayer Jr.
 1948-10* Jehu Burr Carrington *Pieping* Thomas
 1948-11* James Wiley *Maternity* Ward Jr.
 1948-12 Robert August *Zuider* Ziesing
 1948-HH* Alison Peake *Little Red* Henning



1949

- 1949-01* M. Brewster *Beg Your* Barton
 1949-02* Sevier *Easter* Bonnie Jr.
 1949-03 Robert Kemerer *We're Going B* Edwards
 1949-04 William Young *Hotel* Gard
 1949-05 Richard *Sugar-Cured* Hamilton

1949-06 R. Philip Gasp Hanes Jr.
 1949-07* Frederick Duarte *Your's For The As*
 King
 1949-08* David McCord *Slip o' the Lippincott*
 1949-09* Richard Mather *Seedless Mapes*
 1949-10 John A. *He's Had His* Philbrick III
 1949-11* Joseph Lentilhon *Popocatepetl*
 Selden
 1949-12* Jay W. *Old Dog* Tracey Jr.
 1949-13 William Macy *Paddie* Wagner
 1949-14 Edwin Lynn *Pitchpipe* Wolff
 1949-15A David Garrison *Der Meister* Binger
 H '49

1950

1950-01 William Milo *Behind The* Barnum
 1950-02 Granville Sascha *The Pot Is* Burland
 1950-03* Thomas Alan *Popocatepetl* Costen
 1950-04 Peter van Buren *Wax* Crandall
 1950-05 Arthur Claude *Pitchpipe* Dutton
 1950-06 Richard *Sugar-Cured* Hamilton
 1950-07* Fenno Follansbee *Yeath, Pl* Heath Jr.
 1950-08* Richard Cantrell *Go Down* Moses
 1950-09* Nathan Merrill *Disa* Pierpont Jr.
 1950-10 James Wadsworth *Auld Lang*
 Symington
 1950-11 Harry Elstner *Talbott Put 'Er*
 Thayer
 1950-12 Garrison Norton *Be My* Valentine
 1950-13 Edwin Lynn *Pitchpipe* Wolff
 1950-14 Kenneth Axford *Bet Your Life I*
 Wood Jr.



1951

1951-01* Charles Thomas *Belly* Aikens II
 1951-02 Thomas Collier *I'll Take a Stab*
 Babbitt
 1951-03 James Eugene *Popocatepetl* Duffy III
 1951-04 John William *Garden of* Eden
 1951-05 Conner Martindale *Pitchpipe* Fay
 1951-06* William Frederick *Nervous* Frech Jr.
 1951-07* Thomas Bassett *Loud Guff* Hawes
 1951-08* James *I've Got the* Hickox

1951-09 John Hurle *Hedge* Hoagland Jr.
 1951-10 John *First Aid* Kittredge
 1951-11 Carl Julius *Lord and* Koehler Jr.
 1951-12 David Nicoll *License* Platt
 1951-13 John Simon *Keep Off The* G Ross Jr.
 1951-HH* A. Whitney Griswold
 1951-HH* Rene Mott

1952

1952-01 Samuel Fisher *Brer* Babbitt
 1952-02* Theodore Whitney *Clam* Blake
 1952-03 Edward Shelby *Viva la Comp*
 Bonnie
 1952-04* Oliver Trull *Pitchpipe* Carpenter
 1952-05 Richard Arthur *Popocatepetl* Kimball
 Jr.
 1952-06 Richard Gordon *Merry Month of*
 Mason
 1952-07 Konrad Henry *Hands off* Matthaei
 1952-08* Stephen *Pie a la* Moulton
 1952-09* Mark Winslow *Pullman* Potter
 1952-10 David Stephen *Sexa* Powell
 1952-11 Mose *Panama Is* Smith III, M.D.
 1952-12 William Alden *Cherry* Stone
 1952-13 Duane Marshall *Hippopa* Thomas
 1952-14 David *Then* Weild III

1953

1953-01 Jonathan James *Beneath The* Bush
 1953-02 John Staige *Some One of These* Davis
 IV
 1953-03 Schuyler *Pied Piper of* Hamilton Jr.
 1953-04* Thomas Mortimer *He's* Keresey Jr.
 1953-05* John Dennis *Honorable* Menton
 1953-06* Gerald Oliver *Blue Cham* Payne
 1953-07 John Seward *Chamber* Potter Jr.
 1953-08 William Charles *Popocatepetl*
 Rhangos M.D.
 1953-09 Edward William *Pitchpipe / Leave*
 Us Sloan III
 1953-10 Edwin Gehring *Merry Chris* Smith
 1953-11* Robert Charles *Gilbert and* Sullivan
 1953-12 Clayton Jacob *Sou* Westermann
 1953-13A Kenneth Axford *If I Could I* Wood
 Jr.

1954

1954-01* Robert Gary *Excess* Bulkley
 1954-02* Thomas Charles *Hada* Coleman
 1954-03 Peter Reed *Rum and Coca* Coughlan
 1954-04* David Sterritt *Kiss and T* Ellis
 1954-05* Richard Cammann *Indian* Gifford
 1954-06 Thomas Lawrence *McLovers*
 McLane
 1954-07 Bruce Erwin *Please ta* Meacham

1954-08* Charles *Popocatepetl* Neave M.D.
 1954-09 Hugh Morgan *Quoth the*
 Ravenscroft
 1954-10* Robert Gordon *Where Jupe*
 Reponen
 1954-11 Russell Seaman *Let's Bef* Reynolds
 Jr.
 1954-12* James Ver Planck *Rags to Ritchey* III
 1954-13 Oakleigh *Pitchpipe* Thorne II
 1954-14A Donald Knight *Jump Off A* Clifford
 Jr.
 1954-15A John Allen *Saint* Franciscus
 1954-16A Richard Charles *Pitch* Two Gregory
 1954-17A Richard Hyde *Flat T* Hiers
 1954-18A Charles Bartlett *Veal Parma* Johnson
 1954-19A James Wilber Moss *Pinch* Monde
 1954-20A Nicholas *Makin' Whoo* Peay Jr.
 1954-21A Harold Page *Wish Upon A* Starr
 1954-22A James *Peepin'* Thompson

1955

1955-01 James Henry *Poison* Doak Jr.
 1955-02 Robert Wren *Popocatepetl* Doran
 1955-03 Ashbel Green *Sea Gulliver Jr., M.D.*
 1955-04 William Burton *Lo and Be* Holding
 1955-05 Franklin Donald *Christine Jorg*
 Hudson
 1955-06 Howard Franklin *Up In Central*
 Park III
 1955-07 William Lyman *Pitchpipe* Porter
 1955-08 Frederick Oldshue *Cops and*
 Robertshaw
 1955-09 Joseph Rider *I Can't de* Siphron
 1955-10 John Henry *Franken* Stein
 1955-11 Dwight-Hall *Gown and* Townsend
 1955-12 Herbert Carleton *How High Is*
 Upson
 1955-13* Gavin William *Egg Foo* Young III
 1955-14A James William *Flim* Flanders Jr.
 1955-15A Fred Estes *Arm* Pittman
 1955-HH1* Quincy Porter

1956

1956-01 Charles Pierre *Casu* Allee
 1956-02 James Lewis *Apple Pan* Downey
 M.D.
 1956-03 Charles Gibson *Catas* Durfee Jr.
 1956-04 Martin *Popocatepetl* Fenton Jr.
 1956-05 Thomas Stephen *And Away He*
 Flugstad
 1956-06 George Norman *Two By* Forker
 M.D.
 1956-07 Donald Anderson *Kinder* Gordon
 1956-08 Richard Charles *Pitchpipe* Gregory
 1956-09 James Merwin *Yours For The As*
 Kingsbury

1956-10 Hollinshead Taylor *Fly By Knight*
 1956-11 Robert Henry *Fruit Markert*
 1956-12 Ernest Carter *Old Cherry O*
 Richards M.D.

1957

1957-01* Joe Don *Antici Clayton*
 1957-02 Franklin Pierce *Lepre Conlan II*
 1957-03 Robert Squire *Let's D' Hewett*
 1957-04 Talton Campbell *Hobo Kendrick*
 1957-05 Carl Steere *Pitchpipe Myrus*
 1957-06* Gerald Clarke *Popocatepetl Neary*
 1957-07 George Kendall *Worcester Sharp*
 1957-08 John Irving *By The Sea Shaw Jr.*
 1957-09 John Wheeler *Bux Somerville*
 1957-10 Reid *Rinso White III*
 1957-11* Webb Goose *Q Wilson Jr.*
 1957-12* Clarence Edgar *Halls of Monte*
 Zimmerman II, M.D.
 1957-13A Roger William *Ring-A-Ding D*
 Englander
 1957-14A Jefferson *Pizza Deliv Freeman*

The new WHIFFENPOOFS



1958

1958-01 Peter Wallace *Drap That Shootin'*
 Arnold
 1958-02 John Austin *Ja Cassel*
 1958-03 Royden Keith *Numbs Cullinan*
 1958-04 Sherman Brayton *Apos Durfee*
 1958-05 R. Bennett *Hic Eppes M.D.*
 1958-06 Augustus Frederick *Pitchpipe Kinzel*
 M.D.
 1958-07 Barton Huntington *Gin Miller*
 1958-08 William Gerald *Stick 'em Opsahl*
 1958-09 Russell Lee *Popocatepetl Post Jr*
 1958-10 Alexander *Did It on Purves*
 1958-11 Christopher Mead *Merry Crith*
 Smith
 1958-12 Linus *Gulliver's Travers*
 1958-13 Walter Hart *Reek West III*

1959

1959-01 Allan Goodrich *Mind Over M*
 Atherton
 1959-02 Douglas Herbert *Zeleft Banker*
 1959-03 Robinson Wolcott *Pitchpipe Buck*
 1959-04 Marcus Eddy *Sic Cunningham Jr.*
 1959-05 Randolph Jerome *Popocatepetl Ney*
 1959-06 Paul Graham *You'D Be So Nyhus*
 1959-07 David Sands *Pitter Patterson*
 1959-08 Lawrence Coleman *Dia Pierce*
 1959-09 Richard Strode *Rantin' 'n*
 Ravenscroft
 1959-10 Herbert Charles *D Rule III*
 1959-11 John Batterson *Exis Stetson IV*
 1959-12* Thomas Bruce *Great Gilder*
 Stevenson
 1959-HH* Frederick Holme *Wiggin*

1960

1960-01 Stewart Hampton *Proto Cole*
 1960-02 Allison Brown *Topsy Durfee*
 1960-03 David William Penn *Wolf Wharton*
Sasper Elliott
 1960-04 Harold Bolton *English Muf Finn III*
 1960-05 Ernest Sinclair *Publish Or P Harris*
 1960-06 Norman Francis *Cy Klopp Jr.*
 1960-07* Robert Alf *Pitchpipe Lindgren*
 1960-08* Gilbert Henry *A-Hall Marquardt Jr.*
 1960-09 Hawley *Two-Car Ga Rogers*
 1960-10 Barney *Beef Stewart III*
 1960-11 William Dorsey *Popocatepetl Weber*
 1960-12 Peter Rollins *Fond Fare Wells*

1961

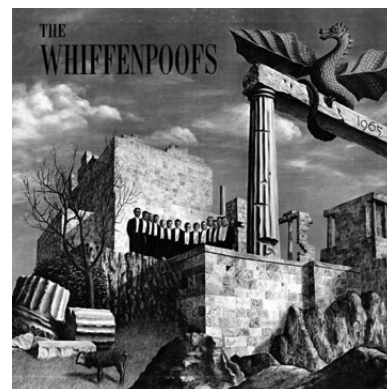
1961-01 John Joseph *Grin-'n Barrett*
 1961-02 John Hamilton Lewis *No Stop*
 Bingham
 1961-03 Charles Francis *Kewpie Dalton Jr.*
 1961-04* Walter Adrien *Nickelo Dionne*
 1961-05 Lewis *Pitchpipe Girdler*
 1961-06 Jeffrey Ransom *Ain't Life Grandy*
 1961-07* Douglas Marsh *Old'n Griswold*
 M.D.
 1961-08 Dale Alton *Adrena Lindsay Jr.*
 1961-09 James Woods *Stakin' McLane*
 1961-10 Francis Wetmore *Poison Su*
 McMillan II
 1961-11 Phillip O'Keefe *Radio Re Periman*
 M.D.
 1961-12 William Whiting Beach *Sexa Veale*
 1961-13 John Joseph *Popocatepetl Walsh Jr.*
 1961-14A Paul Anthony *Drink 'em Downey*
 1961-16A Barnes Humphreys *Kiss 'n' T Ellis*
 1961-15A Francis Cole *Jacks Pratt*

1962

1962-01 John Henry *Raisin Brandt*
 1962-02 Cameron *Cash'n Carey*
 1962-03 Richard Cushman *Holy Mac Carroll*
 Jr.
 1962-04 Peter Lanman *Alarm Clark*
 1962-05 Thomas McKeen *Coast Guard*
 Cutler
 1962-06 William George *Aspara Gross IV*
 1962-07 Carl Frederick *Pitchpipe Kaestle*
 1962-08 Samuel Henry *Semi Knoll*
 1962-09 Louis *Boiler Mackall*
 1962-10 Charles Thomson *Sonuva Michener*
 1962-11 Michael Crary *Popocatepetl Moore*
 1962-12 Peter Warren *Pop Sipple*
 1962-13 John Harger *Dirty Bas Stewart*

1963

1963-01 John Canada *Slide Trom Bowen*
 1963-02 Andrew Loomis *Pitchpipe Clarke*
 1963-03 Robert Anthony *Popocatepetl Elson*
 1963-04 Walter Charles *Bats In Your Bel*
 Frazee Jr.
 1963-05 George Wright *Sheriff Of Notting*
 Hamlin IV
 1963-06 Henry Hollis *23 Skid Hewitt*
 1963-07 Warren McClamroch *Irish Br Hoge*
 1963-08* Gordon Earl *Winnie the Pruett*
 1963-09 William Lord *Daiqui Reed*
 1963-10 Daniel Bruce *Rockin' 'n' Rowland*
 1963-11 Ronald Gary *Tax Ex Sampson*
 1963-12 Charles Francis *Whiskey Sawyer*
 1963-13 Gurney *Whippoar Williams III*
 1963-HH* James Robert *Roman Bjorge*



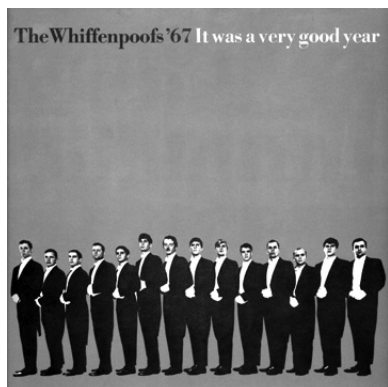
1964

1964-01 Nicholas Stanislaus *Chicken In the*
 Baskey Jr.
 1964-02 Alexander Stephens *Annie O' Clay*
 IV
 1964-03 John Martin *Odds Or Evans Jr.*
 1964-04 Donald Francis *ZigZ Haggerty Jr.*
 1964-05 Byron Keith *Creamp Huffman Jr.*

1964-06 Jonathan Evans *Will Ya Be McBride*
 1964-07 John Herbert *The Wizard Of Ostrich M.D.*
 1964-08 James Mellon *Handy Six Park*
 1964-09 Walter Allen *Pitchpipe* Rossiter
 1964-10 James Alan *Hamburger Spe* Schulz
 1964-11 Gerald MacDonald *Popocatepetl* Shea
 1964-12 Roger Henry *Abomic* Thompson
 1964-13 Francis Perry *Jet Prop* Wilson Jr.

1965

1965-01 Kenneth Charles *Popocatepetl* Bardach
 1965-02 Charles Daniel *Anita Eck* Bergfeld
 1965-03 Christopher Robert *Wild Bill Hick* Cooke
 1965-04 Dennis William *Rhinoce* Cross
 1965-05 Stephen Michael *Daddy Is A* Fjellman
 1965-06 William Baird *Pitchpipe* Hart Jr.
 1965-07 David Geoffrey *Turkey In The Str* Hawkins
 1965-08 Jonathan *Dingle* Ingham
 1965-09 Willard Francis *Veal Scallop* Pinney Jr.
 1965-10 Ralph Stephen *Brussels S* Protsik
 1965-11 Kyle Dean *Halo Sham* Pruett
 1965-12 Warren Henry *The Grapes Of* Rothman
 1965-13* Robert Strother *Bermuda* Swartz
 1965-14 Peter Franz *Brandy Alex* Zallinger



1966

1966-01 Robert Darrell *Abigawindis* Augusta
 1966-02 George Clifford *Lowen Brown* III
 1966-03* Robert Thomas *Vashingtonsk* Farrell
 1966-04 Thomas Frederick *Bee* Fiorito
 1966-05 Mark Harvey *Popocatepetl* Greene M.D.
 1966-06 Bingham *The Great Pump* Kennedy
 1966-07 Andrew Robert *Yeap* Lear

1966-08* H. Coleman *Pastramisam* Mitchell Jr.
 1966-09 Terrance John *Froggy The Grem* Mullin
 1966-10 Robert Lawrence *Swam* Pratter
 1966-11* William Russell *Pitchpipe* Robertson
 1966-12 James Blakely *Kanga Rule*
 1966-13 Edward Baldwin *Mademoi Self* Jr.
 1966-11* Thomas Clark *Don't Be Tilley*
 1966-12 Mary Elizabeth *Keep on Rah* Kennedy

1967

1967-01 Peter Gerard *Esso* Beeson
 1967-02 Peter Frank *Popocatepetl* Bonoff
 1967-03 Walter Richard *Canni Buhl Jr.,* M.D.
 1967-04 Robert Gifford *Pitts* Burke
 1967-05* Garrett *Toot Toot Tootsie* Goodbody Jr.
 1967-06 Norman Carter *Pitchpipe* Hile
 1967-07 Thomas Neil *Erogenous* Jones
 1967-08 Floyd Michael *Dill Pic* Kail
 1967-09 Richard Gustav *Ikinschwimandi* Kinscherf III
 1967-10* Malcolm Douglas *Odell Upset Stu* McNeill
 1967-11 James Gilmore *Bedside Manor* Jr.
 1967-12 Geoffrey Mark *Horse Ma* Neigher
 1967-13 Timothy Floyd *Tyrannosau* Rice
 1967-14 Charles Steele *Frankie Ala* von Stade
 1967-11* Kingman *Harmon Kille* Brewster
 1967-12* William North *Shakenbut not* Sturtevant
 1967-13 Benno Charles *Piece of* Schmidt
 1967-14 Frederica Therese *Stratford on A* von Stade
 1967-15 Michael Gillespie *Fickle Fin* Gorman

1968

1968-01 Conant *Adogwoodenbuttock* Atwood
 1968-02 Daniel Bradford *Gar Badger* Jr.
 1968-03 Robert Richards *Pitchpipe* Birge
 1968-04 Thomas Mapes *Ethyl Alho* Colwell
 1968-05 Richard Nash *Dog (Fols)* Gould Jr.
 1968-06 Robert Karl *Athpara* Guthrie
 1968-07* David Francis *Popocatepetl* Johnson
 1968-08 John Roderick *Little Orpha* Manning
 1968-09 Clinton Frederick *Marsh* Miller II
 1968-10 Leslie Stans *Internal Reve* Newton M.D.
 1968-11 Roger Whitten *Tomato Ket* Shepard
 1968-12 Paul Theodore *Killer Kowal* Steege

1968-13 John Bradford *Humpsty Dump* Stevens Jr.
 1968-14* John Anton *Mentalre* Tardino Jr.
 1968-11 George Walker *Fermez La* Bush
 1968-12 Richard Halleck *Tallulah* Brodhead

1969

1969-01 Geoffrey Allen *Amosen* Anderson
 1969-02 Robert Clinton *Begyer* Barton Jr.
 1969-03 Robert Lee *Pitchpipe* Brush Jr.
 1969-04 Charles Henry *Howmuchwudwuda-woodchuck* Buck III
 1969-05 Wayne Stuart *Cumphrumbee* Henderson
 1969-06 Thomas Joseph *Input* Igoe Jr.
 1969-07 Kenneth Hugh *Go Fry A Knight*
 1969-08 John Robert *Koalab* Lehr
 1969-09 William Allen *Holy* Mackoff
 1969-10 Ralph *Can O* Penner
 1969-11 David Langdon *Statutory* Raish
 1969-12 Robert Arthur *Ghana Riehle* Jr.
 1969-13 Frank Jared *Podo* Sprole
 1969-14* Robert Conly *Wheepin' Wheeler*
 1969-11* Reuben Andrus Holden

1970

1970-01 Richard Anthony *Popocatepetl* Alfieri
 1970-02 Gerard Guyot *Box* Cameron II
 1970-03 William Frank *O.K. Corell* M.D.
 1970-04 Scott Douglas *Dreffin* Drum
 1970-05 Lawrence Lee *Tooblest* Eyre
 1970-06* Charles William *Pitchpipe* Harwood IV
 1970-07 Richard Bevan *Neglish* Hays
 1970-08 Philip King *Defla* Howard
 1970-09 Richard Bondy *Whenadamoona-hitsayoyesalikabigapizza* Peiser
 1970-10 Orrin Lee *Doublejeh / Leh* Persky
 1970-11* David Crispia *Keemo* Sauvage
 1970-12 Albert Louis *Hunnie* Sokol
 1970-13 Franklin Russell *Hippopot* Thomas M.D.
 1970-14 Richard Cox *Allday* Zuckerman
 1970-15A Robert John *Dual Overhead* Camargo
 1970-16A Donald Edmund *Through a Glass* Dar Kelley Jr.
 1970-11 Garretton Beekman *StrangeButt* Trudeau

1971

1971-01 Vincent Cary *Popocatepetl* Alexander
 1971-02 Preston Goddard *Deethee* Athey
 1971-03 James Anthony *Beautyanda* Babst
 1971-04 William Henry *Vuttonupyer* Best III

1971-05 Jeffrey *Pitchpipe* Fortgang
 1971-06 Bruce William *Shh* Leppla Jr.
 1971-07 Douglas Boynton *Poison Sue* McKinney
 1971-08 Jon Olaf *Morneenoonan* Nygaard
 1971-09 James Hazelwood *Lazy-Hazy-Crazy-Days-Of* Somerville M.D.
 1971-10 Norman Leonard *Franken* Stein M.D.
 1971-11 Jonathan Buell *Travel* Stevens
 1971-12 Samuel Lynam *Umptingor* Sutherland
 1971-13* Terry Drake *Taxree* Turner
 1971-14 Kenneth Roger Sow Westerman
 1971-H1 Eric Jon *Nutsandb* Holtze
 1971-H2 David Groves *Salam* Anderson

1972

1972-01 Gerard Emile *Ding* Babst
 1972-02 William Marion *Clark* Barnard Haberdasher
 1972-03 John Burbidge *Pitchpipe* Burke
 1972-04 Wayne Thomas *Sabba* Dodge M.D.
 1972-05 Gantcho Anthony *Havtrumwill* Gavriloff
 1972-06 Spencer Leonard *Popocatepetl* Harrison
 1972-07 Rob Burke *Tholierthan* Howig
 1972-08 Craig Dean *Stoned* Mason
 1972-09 Roy Davis *Quag* Meyer M.D.
 1972-10* Glenn Joseph *Lucia di Lammer* Mure
 1972-11 Baker Armstrong *Little Bo Peeples*
 1972-12 John Dashiell *Tufted Tit* Rouse M.D.
 1972-13 James Peters *Whipper* Wilson
 1972-14* Stan Warren *Tappan* Ziegler
 1972-H1 George Dickson *Fool* Hardy

1973

1973-01 Martin Sherman *Cockam* Amick
 1973-02 Marc Lewis *Suthun* Bailin
 1973-03 John Stuart *Boo Times Boor Binus* One Bakes Bevan
 1973-04 Jerred Gurley *Carte Blanchard* Jr.
 1973-05 Gary *Scalpya* Chesnin
 1973-06 Michael Anthony *Ewe* Crane MD
 1973-07 George Nicholas *Heylittlegirlwanna-suh* Curuby
 1973-08 Robert James *Bootl* Eggers
 1973-09 Jeffrey Charles *Pitchpipe* Gerhold
 1973-10 Jerry Frank *Local* Yo Kelley
 1973-11 Steven Mark *Contemplateyer* Natelson

1973-12 Wayne Douglas *Jane* Parker
 1973-13 Paul Jay *Popeyethe* Seligman
 1973-14 Philip Cameron *Popocatepetl* Stevens

1974

1974-01 Max *Bickta Becka Bickled* Becker III
 1974-02 Roger Kelley *Lowen* Brown
 1974-03 Charles Edward *Bitemeye* Dickens
 1974-04 Brian Lee *Pitchpipe* Gorelick
 1974-05* James Vincent *Little* Hophan Hanney
 1974-06* Charles Henry *Hoppa* Long III, M.D.
 1974-07 Richard David *Popocatepetl* Massimilian
 1974-08 John Robert *Hippopota* Meeske
 1974-09 John Craig *Butt* Oxman
 1974-10 Philip Lyon *Barkinupthe* Rountree Jr.
 1974-11 Robb *Merrychri* Smith Jr., M.D.
 1974-12 Harold Kent *Pedera* Stephens
 1974-13 Emmett Randolph *Motha* Tucker
 1974-14 Robert Tully *Theckshoolprow* Westerman II



1975

1975-01 Jeffrey Blais *Blance* Brenzel
 1975-02 Lazarus Pandelis *Bet You Can't* Make Me Comesas
 1975-03 John MacLaughlin *I'll Walk a Mile* for a Campbell
 1975-04 Robert Alan *Sili* Cohen
 1975-05 James Duncan *Hot Tuna* Fisher
 1975-06 Joseph Mark *Gefilte* Fisher
 1975-07 George Wesley *Winoneforthe* Gephart Jr.
 1975-08 Charles Baker *Tothatcha* Keefe
 1975-09 Robert Allen *Jackie/Nadir* Kennedy Jr.
 1975-10 Alden Merrill *Popocatepetl* Meyer
 1975-11 Gary Allen *J* Press M.D.

1975-12 Douglas Scott *On The* Reigeluth
 1975-13 Bruce Edward *Pitchpipe* Rosenblum
 1975-14 Semmes Guest *Minute* Walsh Jr.

1976

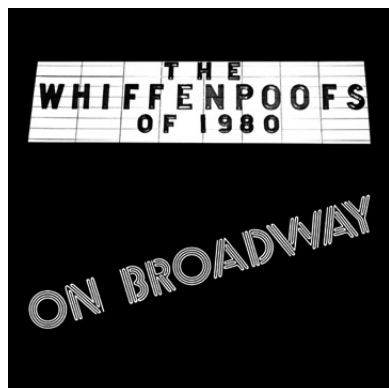
1976-01 Lancelot Oliver *Lampshade* Alexander M.D.
 1976-02 George Andrew *Oc* Dagon Jr.
 1976-03 Edward Raymond *Forni* Gates
 1976-04 James George *Pitchpipe* Glicker
 1976-05 Richard Tobey *Getoffmyfacei'msuffa* Kagan
 1976-06 Sean Robert *J. Y.* Kelly
 1976-07 Thomas Shawn *Imitation* Leatherbury
 1976-08 Miles Watson *Love-It-Or* Leverett III
 1976-09 John Beckwith *Popocatepetl* Madden Jr.
 1976-10 Michael Kerry *K* Martin
 1976-11 James Lee Edward *Ma Wed Pa The* Day Osborne
 1976-12 Frank Richard *Lemmeeseyour* Pappas
 1976-13 David Frank *Saint* Peters
 1976-14 Richard Sands *Wouldn'tbuthissister* Wood
 1976-H1* John Beckwith *Wild Tigers Live in a* Madden
 1976-H2* Audrey Ritter *Sometimes She's Nice and Sometimes She Can* Madden

1977

1977-01* Eugene Victor *Delightfulitsdelovelyits* De Luca Jr.
 1977-02 David Louis *FelizNavi* Dodson
 1977-03 Mark Roland *Pitchpipe* Dollhopf
 1977-04 Robert French *Stickyerpokerinmy* Furniss
 1977-05 Rollin Breese *floatin'inthe* Johnson
 1977-06 Russell Scarritt *meandmrs.* Jones Jr.
 1977-07 William Ansley *Popocatepetl* Knowlton
 1977-08 Thomas Bedford *Mongo* Lloyd
 1977-09 Bruce Robin *Mother* McCrae
 1977-10 Jonathan Robert *Ozzie* Nelson
 1977-11 Jonathan Asher *TakehertotheFerkand* Parker
 1977-12 Jonathan Harrison *Hotoffthe* Prestley
 1977-13 Dennis James *Why Don't We Do It In The* Rhodes
 1977-14 George Trevor *VindtheVitchand* Viotor
 1977-H1* Peter Grassy Knowlton

1978

- 1978-01 Benjamin Franklin *Salle de Bain III*
 1978-02 Lawrence Everett *Why Do Firemen Wear Red Sus Benders*
 1978-03 John Wesley *Bar Bishop Jr.*
 1978-04 Charles Parsons *Broc Cooley III*
 1978-05 Peter Samuel *Chromos Holmes*
 1978-06 Edmund Jonathan *Jer Kaufman*
 1978-07 Henry Sewall *Cholybaby Mellen*
 1978-08 James Howar *If You Think You're Sick, I Miller*
 1978-09* Samuel *When I Touch Her There, She Gr Owens*
 1978-10 Roger *She'll Only Eat a Ko Sherman*
 1978-11 Jonathan Philip *Popocatepetl Steinberg*
 1978-12 Charles Stephen *Five Plus Five Plus One Is Sullivan*
 1978-13 Kendall *Lobo Thomas*
 1978-14 Joseph Andrew *Vel Vita M.D.*
 1978-H1* Warren Corning *Wick*



1979

- 1979-01 William Richard *I Dropped the Eggs and they Albrecht*
 1979-02 Thomas Hunter *Ninatoldmene Bartell*
 1979-03 Thomas Nelson *Fasterthanaspeeding Bulleit Jr.*
 1979-04 Bernard Allan *Ice Burk*
 1979-05 John Robert *New Pasta Flavored Dello Brand DeLuise*
 1979-06 Richard *I've got Dupuis Jr.*
 1979-07 Craig Stephenson *She Tried But It Wouldn't Fitt*
 1979-08 Robert Charles *Theydon'twearpants-inthesouthernpartof Francis*
 1979-09 Herschell David *Ci Garfein*
 1979-10 James Dexter *Butidoknowhowtodrive-this Kearny Jr.*
 1979-11 Charles Augustus *Popocatepetl/Dad Krause IV*

- 1979-12 Alexander Lawrence *Whatsthat-you'resm/Turkey Okun M.D.*
 1979-13 Anthony David J. *Prestigiacomo*
 1979-14 Robin Pinckney *Pimplepiemanmeta-simple Simonds*
 1979-15 Richard Harmon *Pitchpipe Westerfield*
 1979-16 James Berthelot *Deevee Yent Jr.*
 1979-H1* Angelo Bartlett *Giamatti*

1980

- 1980-01 Peter Alan *Double Ohs Evans*
 1980-02 Joseph Alan *Sticky Finder*
 1980-03 Johnson *Blute Flucker*
 1980-04 Donald Alan *Goody Gooding*
 1980-05 William David *Or Kasimer*
 1980-06 Jeffrey Alan *Pnuckerupandgimmea Knishkoway*
 1980-07 Jonathan *No Ticklee, No Wash Lee*
 1980-08 Calvin Arthur *Wienersh Mitchell III*
 1980-09 David Francis *Popocatepetl Mraz*
 1980-10 William Lyle *Aca Pelto*
 1980-11 Richard Linsley *Please Tran Slade*
 1980-12 Douglas Anthony *Airline Stuart*
 1980-13 Alexander Chih-ho *Poon Tang*
 1980-14 Joseph Benjamin *Fa Teig*
 1980-15 Bryant Livingston *Does the Pope Shit in the Woods*
 1980-HH* Ella Jane *F Scat Fitzgerald*

1981

- 1981-01 Ian *Popocatepetl (Who C) Ayres*
 1981-02 Edward Stevens Kaull *I'd Rather Have a Bottle in Front of Me than a Frontal Lo Bottomley*
 1981-03* Kevin James *Oy Fahey*
 1981-04 Stan Wade *We Four Rape Her, You Fivekiller*
 1981-05 Thomas Ybarra *Defl Howard*
 1981-06 Richard Philip *Don't Worry We've Got Tro Johnson*
 1981-07 Steven Thomas *Masters and Johnson*
 1981-08 Sanford Bull *Mitzi Kaynor Jr.*
 1981-09 Remsen Meserole *Itsy Bitsy Teeny Weeny Yellow Polka Dot Bi Kinne IV*
 1981-10 Jeffrey Kent *Anti; Pitchpipe Klitz*
 1981-11 John Turner *Lendy Lill My Langfitt*
 1981-12 Lisle Baker *Temporary Incomp Leete*
 1981-13 Ralph William *Honeysuckle Rose*
 1981-14 John Anthony *Hardly Ca Russo*

1982

- 1982-01 Christopher Byron *Put a Nickel on the Druncrot, Save another Drunken Bumcrot*
 1982-02 Thomas Andrew *Nose Cohn*
 1982-03 William Edward *Oh So Taste Foley III*
 1982-04 William Woodworth *Popocatepetl Kunze*
 1982-05 James Arthur *Like, Wow, Go with the F Loman*
 1982-06 Dana Ken *My Favorite Martin*
 1982-07 Andrew Tommaso *Cream In McAfee*
 1982-08 David *You Can Lift My Veil but Don't Touch McGowan*
 1982-09 Christian *Crunchy Gra Nolen*
 1982-10 Ronald David *Sche Schells Schea Schells by the Schea Schorsch*
 1982-11 Samuel Franklin *Stoo Darn Stott*
 1982-12 John Sante *Simple Symington*
 1982-13 John Christopher *Pitchpipe Triplett*
 1982-14 Jonathan Phillips *How Much Wood Would a Woodchuck Chuck If a Woodchuck Could Chuck Wood*



1983

- 1983-01 David Griffin *Farmers' daughters do it in Barnes*
 1983-02 Martin Andrew *'mamma Boroson*
 1983-03 Robert McCreath *Popocatepetl Carter*
 1983-04 James Laurence *If a gram won't do it Connaughton*
 1983-05 Carl Manfred *You can't have a daughter but you can Halvorson Jr.*
 1983-06 Emil William *Are you fonda jane Henry Jr.*
 1983-07 Charles Thorpe *Honey, where's the sex Manuel*
 1983-08 David Class *Pitchpipe Payne*
 1983-09 Mark Joseph *Drink a tub a Piatelli*
 1983-10 John David *Multiple misca Rogers*

1983-11 James Byram *Put the Cotton in the Saakvitne*
 1983-12 Kurt Richard *Anal love is Sternlof*
 1983-13 Charles Addison *Toot Sweet*
 1983-14 John Temple *Don't mean a thing, if it ain't got that Swing*
 1983-HH Thomas Ephraim McChili con McCarney

1984

1984-01 Stephen Brian *Pitchpipe* Chapman
 1984-02 Andrew John *His Farts Make The Ehrgood*
 1984-03 John Alexander *Lar* Gephart
 1984-04* William Edward *If you want to suck me, be my Guest*
 1984-05 Mark Samuel *If I f--- you, don't Heller*
 1984-06 Roy Garet *We caught you in the bathroom* Jenkins
 1984-07 Barry Eugene Avery Johnson
 1984-08* Bret Leslie *Keep your Hands off Roy's* G Lansdale
 1984-09 Andrew Philip Stephen Alice B. *Toklas sticks her tongue* Lowenstein
 1984-10 James Sampson *Quag* Meyer
 1984-11 Charles Hammerman *A Trill Can't But A Rivkin*
 1984-12 William Howard *Better a floor than a Waldorf*
 1984-13 James E *Don't train on my par* Yeadon
 1984-14 Frederick Sherwood *Popocatepetl* Young
 1984-HH Tamio *Book Him Danno*

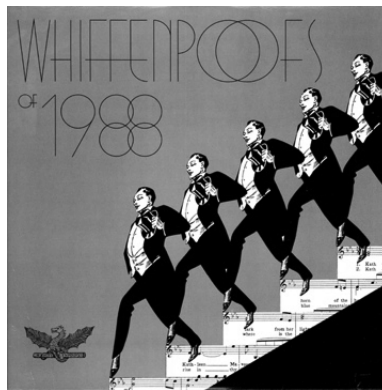
1985

1985-01 John Burkhardt *Hergoodtaste for Bader*
 1985-02 Stephen Gregory *Beer Wath All Thath The Barthold*
 1985-03 Michael Thaddeus *You Make Me Bery Beresik*
 1985-04 Geoffrey Vincent *Nero fiddles while Rome Burns*
 1985-05 Bruce Carlton *Abracadabra-Ala Cozadd*
 1985-06 Burnett McAnney *He's Not So Hansen VII*
 1985-07 Richard Scott *He's So Hanson M.D.*
 1985-08 Samuel Eliot *Ed Laughs When Johnson*
 1985-09 Stephen Timothy *Go Fly A Keithahn M.D.*
 1985-10 Nicholas McClure *In Morris-Kliment*
 1985-11 Thomas Adam *Popocatepetl* Melcher

1985-12 Frederic Hull *Beef B Roth III*
 1985-13 Paul Anthony *Pitchpipe Vita*
 1985-14 Arthur Charles *Tar Zinn*

1986

1986-01 John Emerson *Let It Be Lowen Brown*
 1986-02 William Sickeks *69 Dodge*
 1986-03 Joel Lawrence *You Can Make It With Flatow*
 1986-04 Stephen Paul *Billygoat* Groff
 1986-05 John Armstrong *Eats His Bra* Kelley
 1986-06 William Asher *Popocatepetl* Kolber
 1986-07 Joel Martin *Humps Like A Ca Malina*
 1986-08 Richard Eveland *Idon'tknowthewords-butthetunesoundsfa* Miller
 1986-09 William James *Pitchpipe* Pritchard
 1986-10 Jonathan Richard *D Rabb*
 1986-11 John Paul *He's not so F* Rae-Grant
 1986-12 Gamaliel Sanford *Second Hand* Rose
 1986-13 Jon Eric *It's Impos* Sobel
 1986-14 Robert Stevenson *Dic Tate Jr.*



1987

1987-01 Douglas Hatfield *Poppawoody* Allen
 1987-02 David Arthur *Penal Code*
 1987-03 Thomas William *Wellen Dowe*
 1987-04 Christopher Warden *Mistywater-colored* Jeffries
 1987-05 Eric Andrew *Pitchpipe* Knutsen
 1987-06 Paul Miki Joseph *Whoops* Matsumoto
 1987-07 Peter Frederick *Gallopingore* May
 1987-08 Alan Robert *Popocatepetl* Miles
 1987-09 George William Warren *Fudge* Packard
 1987-10 Thomas William *Sh Revelle*
 1987-11 Craig Anthony *Ruboffo* Rubano
 1987-12* Dennis Mark *Great* Scott
 1987-13 Nathaniel Charles *Doubting* Thomas Jr.
 1987-14 Trace Adair *Beastofb* Urdan

1988

1988-01 Anthony Monier *Dynasty just hasn't been the same without F* Allen
 1988-02 Matthew Christian *The Cabinet of Doctor* Colagiuri
 1988-03 Joseph Knowlton *Four out of Five* Dennis III
 1988-04 Michael John *Missam Errico II*
 1988-05 David Ian *Rat* Finke
 1988-06* Ernest Gerald *Peppermint Patty* Hurst III
 1988-07 Philip Alan *Hang* Leider
 1988-08 Doug Scott *Whiteasaleb* Lester
 1988-09 Barry Cleveland *Eggs* McMurtrey
 1988-10 Samuel Scull *Whenwasthewizardof* Osborne
 1988-11 Robert Arnold *Quichelor* Raines Jr.
 1988-12 Alexander Raoul *Popocatepetl* Shapiro
 1988-13 David James *Pitchpipe* Tang
 1988-14 John Fox *Thislandisyourlandthislandis* Wieland Jr.
 1988-HH Masaro *Chillage* Miyajima

1989

1989-01 David Robert *What couldja* Crosby
 1989-02 Joel Alan *Pitchpipe* Fram
 1989-03 Peter McDougal *Spanish Fry*
 1989-04 Patrick John *Machine Gun* Kelly
 1989-05 Bryan Blake *Buckin' Bron* Koh
 1989-06 Ronald Joseph *It's a* Livingston
 1989-07 Jesse Evan *Mybeautifullaundro* Matz
 1989-08 David Pratt *Wrigley'sspear* Montgomery
 1989-09 Peter Joseph *Popocatepetl* Mucchetti
 1989-10 Scott Jeffrey *EverythingBelowTheWaistisKa* Putnam
 1989-11 Brian Richard *Danger Will* Robinson
 1989-12 Brett David *Scrodji* Shurman
 1989-13 John Andrew *El finale from* Tirro
 1989-14 Byron James *FetchThe* Van Dyke

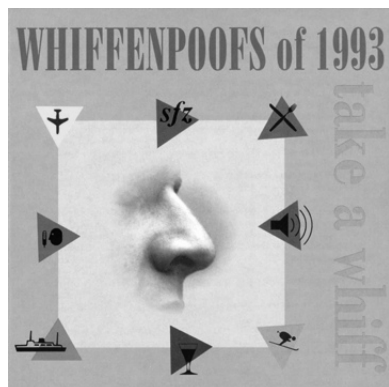
1990

1990- Matthew Benjamin *Unst Aibel*
 1990-01 Jonathan Edward *Blue-Green* Alger
 1990-02 Matthew Guild *Shot* Allen
 1990-03* Anthony Lamont *Pot* Bailey
 1990-04 James Herman *Master* Bainton
 1990-05 Bard Scott *Popocatepetl* Crawford
 1990-06 William Fulbright *Turkey* Foote
 1990-07 Matthew Theodore *Toot* Heimer
 1990-08 Joshua Michael *Stanley* Kaplan
 1990-09 Charles Norman *Gingers* Knapp
 1990-10 Kevin Dempsey *Pitchpipe* Mayes

- 1990-11 Danny Patrick Richardo Sss Morris
 1990-12 James Gregory *The Flying Nondorf*
 1990-13 Eric Edwin *Every Cloud Has A Savolainen*
 1990-14 Andrew William *Pop Siegel*

1991

- 1991-01 Jean Christophe *Pitchpipe* Beck
 1991-02 James Michael *Popocatepetl* Bohanek Jr.
 1991-03 Christopher Doody *Feel Free to* Dusseault
 1991-04 Nicholas Burch *Enjoy F* Harding
 1991-05 Paul Wardwell *Pump Up the* Jamieson
 1991-06 Alexander Jurij *Hair Balls Make My* Katreczko
 1991-07 Denis Robert *Two All Beef Patties, Special Sauce, Lettuce, Cheese, Pickles, Onions on a Sesame Seed Bun are the Ingredients which comprise the World-Famous Big* McNamara
 1991-08 Mark Xavier *Benzine in the* Poirier
 1991-09 John Rhodes *Rocky the Flying S* Quarles III
 1991-10 Paul Keoki *Quoth The Raven Saint-Amour*
 1991-11 Joseph Harold *Come Back Little* Shieber
 1991-12 Asa Thomas *Long Hot* Somers
 1991-13 John Chung-Chuen *Poon* Tang
 1991-14 Cary Robert *Zis is Fast und Zateslo*



1992

- 1992-01 Robert Alan *Pitchpipe* Berman
 1992-02 Jeffrey Farlowe *Newkids on the* Brock
 1992-03 Mitchell Evan *Tricky* Dyck
 1992-04 Olutoyin Olugbena *With my right-handcansatis* Fayemi
 1992-05 Manoel Andreus *Not Jose* Felciano
 1992-06 James Michael *Popocatepetl* Feldman
 1992-07 John Ragan *I'm* Gage

- 1992-08 Michael Justin *Ineverpromised you a rose* Gordon
 1992-09 Richard Justin *Bareass* Perrin
 1992-10 Benjamin Adam *Love for* Salisbury
 1992-11 Edward Storm *Godzilla eat* Spitzberg
 1992-12 Charles Fyfe *Beef* Stewart
 1992-13 Henri-Bernard Bernard *Redred* Weinberg
 1992-14 Tobias Barrington *Lone* Wolff

1993

- 1993-01 Arthur Lance *Forget the Dove, Noah, Send* Alarcon
 1993-02 Nicholas Dean *Pitchpipe* Anderson
 1993-03 Michael Arthur (*Michael*) *Ostomy Bag* is Brown
 1993-04 Jonathan William *Lumpo* Coulton
 1993-05 David Barnard *Drop D* Edwards
 1993-06 James Allen *Allen James* Ford
 1993-07 Jody *Popocatepetl* Gold
 1993-08 Paul Raymond *Hung Like a* Haas
 1993-09 Trevor Milton *Sony W* Hochman
 1993-10 Aaron David *Eat Every Last* Kromhout
 1993-11 Amitabha *Gee These Brownies Taste Bi* Sarma
 1993-12 Joseph Bell *Drop* Trowbridge
 1993-13 Lawrence Joseph *Pih Zazzo Jr.*
 1993-14 Jeremy Blair *Yellow-Bellied* Zap Zucker

1994

- 1994-01 Arthur Edmond (*Arthur*) *D Night Together She Finally* Blume
 1994-02 Matthew Nicholas *Frash* Goldin
 1994-03 Nathan Joel *Krusty The* Klau
 1994-04 Eyan Stanley Jonathan *A Sandwich Won't Do It, But A Man* Mitchell
 1994-05 Allen Tokuo *Pitchpipe* Murabayashi
 1994-06 Laxmeesh Mike (*Mike*) *An Drink A Lot But The* Nayak
 1994-07 Fred Edgar Winfield *Lather, Rinse, Re* Peipman
 1994-08 Seth Randolph *I Can Only Do One Pu* Sharp
 1994-09 Derek Royal (*Derek*) *Tion Is From All Doz Drugs* Simonds
 1994-10 Joshua Benjamin *Popocatepetl* Singer
 1994-11 George Robert *Bunza* Steel
 1994-12 Roland Walter *The Hay Is Wha* Tomforde
 1994-13 Kimako Xavier *Hot To* Trotman
 1994-14 Steven Jason *Hungry Like The* Walvick

1995

- 1995-01 Brooks Edward *The Angel Has F* Allen
 1995-02 Ethan Finley *Buster Poin* Baxter
 1995-03 Jonathan Michael *Johann Sebastian* Bock
 1995-04 David Clayton *Han Solo and* Brubacher
 1995-05 Chad Frank *anooga* Cooper
 1995-06 Devon Michael *Ganga helps me* Copley
 1995-07 Jesse Aaron *Feel Free To* Davidson
 1995-08 Josh Eli *Dik Dak* Dodes
 1995-09 Jason Michael *Commissioner* Gordon
 1995-10 Andrew Peter *Itsy Bitsy Teenie Weenie Yellow Polka Dot Bik-* Heaney
 1995-11 Timothy Hirushi *Singing is a* Mansfield
 1995-12 Jonathan Stephen *Popocatepetl* Mirsky
 1995-13 Anthony Ralph *Can I borrow your towel, my car was hit by a water buff* Vuolo Jr.
 1995-14 Nicholas Yoshiki *Pitchpipe* Waterhouse

1996

- 1996-01 Joshua Alan *Your Mom, I H* Adler
 1996-02 Brian Wuk *Human* Byun
 1996-03 David Merrill *Smile, You're On* Candid Cameron
 1996-04 Nils Lawrence *Mumsthev* Erdmann
 1996-05 Alexander Edward (*Alex*) *Music, But I* LOVES Funk
 1996-06 James Delvin *Helan* Gore
 1996-07 Oliver Charles *Cap'n, she's losing structural inte* Gratry
 1996-08 Eric Adam *Helen K* Heller
 1996-09 Daniel Christopher *Popocatepetl* Koloski
 1996-10 Mark Andrew *Pitchpipe* Kressel
 1996-11 Thomas Lawson *Hey, hey, you, you, get off of* McLeod Jr.
 1996-12 Tobias McFeely *Juve . . . Juve . . . Juve, Juve, Juve, Juve* Moore
 1996-13 John Stephen *Papa Don't Reach Jr.*
 1996-14 David Coyle *Is* White
 1996-11 Richard Charles *No I don't work at* Seven E Levin

1997

- 1997-01 Michael *Tehemple* Bahar
 1997-02 Adam Fredric *Pitchpipe* Blau
 1997-03 Eric Scott *Popocatepetl* Braverman

1997-04 Ethan Matthews *Bax Dabbs*
 1997-05 Ramon Adolfo *No Esquivel*
 1997-06 Joseph Ryan *Credit/D/ Farrell*
 1997-07 Robert Carl Sean *Duke, Duke, Duke, Du Gavrell*
 1997-08 Michael Gregory *Jeezus C Hrycelak*
 1997-09 Adrian Ambrose Clement *Es Keevil*
 1997-10 Benjamin Wallace *You Sexy Mother Parker*
 1997-11 Nathaniel Caskie (*Nate*) *before last, my bed I pis Stinnett*
 1997-12 Robert Davis *You can borrow her, but ju Stonebraker*
 1997-13 Matthew Arend (*Matt*) *Me in the park for some late-night L Ubben*
 1997-14 Jonathan Lloyd *Yours is big, but mine is B Yaeger*
 1997-111* Frederick Phineas *Gypsy Rose*



1998

1998-01 Judah Erwin *Osh Kosh B Adashi*
 1998-02 Giacomo *Archaeological DiGrigoli Jr.*
 1998-03 Zachary Michael *Dunkin Dodes*
 1998-04 Jeffrey Robert *Gott in Himmelman*
 1998-05 Adam Lang Harris *Lost Kosloff*
 1998-06 Eric Olaf *Shot my Lodol*
 1998-07 Edward William *Vayu O'Donnell*
 1998-08 Vayu Scott *Ed O'Donnell*
 1998-09 Andrew Edward *Pitchpipe Owens*
 1998-10 Joshua Reid *Popocatepetl / Frosty the Slobin*
 1998-11 David Gavin *Pig Steib*
 1998-12 Mark Anthony *Cli Torres*
 1998-13 Ameer Mohamed *Express Youssef*

1999

1999-01 Nathan Richard *Yes, Oedipus, You're her Husband Andersen*
 1999-02 Joel Stuart *Darth Baden*
 1999-03 Rodkangvil Orion *Handsomejuma Danjuma*
 1999-04 John Martin *Manisch Evans III*
 1999-05 David Justin *Hamburger Halpern*

1999-06 Benjamin Jason *Mr. Fancy P Hansen*
 1999-07 Francis Osarume *Heidy Heidy H Idehen Jr.*
 1999-08 Benjamin Hartley *Pitchpipe Landsverk*
 1999-09 Mason Wyeth *Popocatepetl Mednick*
 1999-10 Nicholas Halliday *Stop, Drop Penfold*
 1999-11 Adam Bradley *Dracu Stein*
 1999-12 Graham Michael A *Man for All Stevens*
 1999-13 Robert Alexis *Look Out! He's Coming Right Torres*
 1999-14 Evan Justin *Save the Wels*

2000

2000-01 Christopher *Popocatepetl Gentile*
 2000-02 Brendon Lewis *Would you mine, could you be mine, won't you be my Graeber*
 2000-03 Andrew Keola *Well Hongo*
 2000-04 Abraham David *Frankly, My Dear, I Don't Levitan*
 2000-05 James Young *Whim 'n Rhyth Lim*
 2000-06 Daniel Stewart *Hulk Logan*
 2000-07 Carl Aroon Akesson *Sch Lonnberg*
 2000-08 Damon Walter *Pitchpipe Mayrl*
 2000-09 David Rogneby *Squee Mish*
 2000-10 John Kenneth *We are not a Muse*
 2000-11 Brian Thomas *Sho Neff*
 2000-12 Joel Joel Wilson *Phillips*
 2000-13 Charles Brian *My Mom experimented at Smith*
 2000-14 John Read *Label Walker*

2001

2001-01 Royce Welford *Bit Chen*
 2001-02 Michael Lawrence *You can keep the kids, but I want the Fishback*
 2001-03 Thomas Andrews *Hardy Har Har Harvey*
 2001-04 David Grant *I'll touch yours if you touch my Haskell*
 2001-05 Bernard Blakeman *Popocatepetl Hounshell*
 2001-06 Evan Williams *Morning Leatherwood*
 2001-07 Elliot Stephenson *Pitchpipe Lewis*
 2001-08 Joshua Adam Rinzler *J.R.R. T. Olken*
 2001-09 Kevin John *Force Quinn*
 2001-10 Joseph Darrell *Smith*
 2001-11 Brian Raymon *Just let your Sogol*
 2001-12 Si-wook *Me All Night Sung*
 2001-13 Marc Raymond *Can't save you, but Je Suskin*
 2001-14 Brian Glenn *90% Shaft, 10% Tippy*

2002

2002-01 Samuel Thomas *No comp Brandao*
 2002-02 Shane Liam *Popocatepetl Braunstein*
 2002-03 Christopher Sean *Shurke and Burke*
 2002-04 Jason Keane *Miss Givens*
 2002-05 Niels Kiyohide *Meet Gjorge Gjertson*
 2002-06 Christopher Dylan *Rainbow S Herbert*
 2002-07 Steven William *Fanny B Hrycelak*
 2002-08 Timothy Kiyoshi *Raging Lib Ito*
 2002-09 Warren Endsley *Pitchpipe Jones II*
 2002-10 Kyle Eamonn *Kraft Cheese and McEaney*
 2002-11 Matthew Todd *Rogers and Ha Murchison*
 2002-12 Adam Jeremy *She's no virgin, you can tell by her Oppenheimer*
 2002-13 Andrew Michael *What's grosser than Gr Osarchuk*
 2002-14 Stuart Mattison *Stop and smell the Rosenberg*

2003

2003-01 Chirag Gopal *Color Me Badlani*
 2003-02 Edward James *Barnum & Bailey*
 2003-03 Devin Michael *Mixed Caughey*
 2003-04 Charles Edward *Seriously, dude, it's Colman*
 2003-05 Stephen Alden *Get in my B Elliott*
 2003-06 Brian Scott *Catch that shark and rip his Fimoff*
 2003-07 Robert Surette *Shane Bra Honstein*
 2003-08 James Patrick *Johnson & Johnson IV*
 2003-09 Talley Joseph *At the muppet orgy, I saw Ernie s Lambert*
 2003-10 David Ross *Popeye the Sai Lerman*
 2003-11 David Barker *Chairman Mount*
 2003-12 Kevin Walker *Slasuck My Sladek*
 2003-13 Vikram Krishna *Popocatepetl Swamy*
 2003-14 Courtney Dale *Pitchpipe Williams*

2004

2004-01 Ryan Michael *Baum Chicka Baum Baum*
 2004-02 Omar Theodore *It's beginning to look a lot like Christidis*
 2004-03 Colin Graham *Here comes Dawson*
 2004-04 Lindsay Nicholas *KY J Elliott*
 2004-05 Marc Bennett *Popocatepetl Fried-Finnegan*
 2004-06 Daniel Joshua *The best things in life are Freeman*
 2004-07 Matthew Bret *Man Horowitz*
 2004-08 Brian Sungyong *Pitchpipe Kim*

2004-09 Jason Christopher *Gang* Lange
 2004-10 Matthew John *Less is More*llo
 2004-11 Albert Russell *Supernatural* Powers
 2004-12 Gregory Daniel *I can suck my own*
 Rodriguez
 2004-13 Daniel Hyun A Shin
 2004-14 Brian Derrick *Thurmond* Stromquist

2005

2005-01 Jeffrey Richard Franklin *Grin and*
 Barrett
 2005-02 James Francis *Ex* Conniff
 2005-03 Evan Andrew *I can snort a line of*
 Coughenour
 2005-04 Thomas Simsarian *Dude, where's my*
car? It's been s Dolan
 2005-05 Matthew Roland *Peach* Fasano
 2005-06 Daniel William *Luigi's da best ata da*
 Geballe
 2005-07 James Joseph *She told me to put it in*
but I didn't know Huerta
 2005-08 Eric Christopher *Atila the*
 Hundman
 2005-09 Brian Douglas *He don't like Barbie,*
he like Kendig
 2005-10 Alexander Jorge *I knew the tiger*
would charge Jose, but I never thought
it would Maldonado
 2005-11 Lyle Fineman *I can't help it if my*
penis is s Maltz
 2005-12 John Frederic *Pitchpipe* Mission
 2005-13 Andrew Bennett *Popocatepetl*
 Sandberg
 2005-14 Robert Richard *Magic Mu* Schrum
 Jr.
 2005-H1 George Herbert Walker *A bird in*
the hand is worth two in the Bush
 2005-H2 Stephen Merrell *Never in* Clement
 III

2006

2006-01 David Paul *Dude, I reeled in a sweet*
 Carpmann
 2006-02 Turner Krohn *Dragon* Fishpaw
 2006-03 Justin Peter *I really* Hartmann
 2006-04 Ethan Johnson *Dig me wigg'in' that*
way you're diggin' I Heard
 2006-05 Christopher Arthur *Pitchpipe*
 Holownia
 2006-06 Matthew Jaeger *Popocatepetl*
 McCauley
 2006-07 Paul Murphy *I stuck my McKee in*
her McLaughlin
 2006-08 Justin James *Case you forgot, my*
penis fell off at Cher Noble
 2006-09 Peter Dongyung *Amusement* Park

2006-10 Christopher James Af Ricca
 2006-11 Gaurav Priyank *I blew my* Sajjanhar
 2006-12 Jonathan Alejandro *The capital of*
Chile is Santiago
 2006-13 Jacob Harrison *Thanks for asking I'm*
 Saper
 2006-14 Jordan Blair *Ang* Strom



2007

2007-01 Justin Michael *Case your girlfriend*
isn't hot enough, you can always Baker
 2007-02 Michael Pelz *Glenton* Davis
 2007-03 Mark Junichi *Being rich is not so*
much having what you want, but in
wanting what you Havel
 2007-04 David Alexander *Hasselhoff*
whacking off on his McIntosh
 2007-05 Joshua Youngho *His parents still*
think he likes wo- Min
 2007-06 Kyle Lamar *Intercontinental* Ballistic
 Mitchell
 2007-07 Kevin *I took my pig to the mountain*
and "O" did that "sowski" Osowski
 2007-08 Nathan James *Pitchpipe* Reiff
 2007-09 Bradley Steven *\$@!#.*&#.* *I forgot*
to turn my tour- Retzloff
 2007-10 Jared William *Feng* Schwede
 2007-11 Matthew McConaghy *Don't ask,*
don't tell . . . It's per Thunell
 2007-12 Aaron Michael *the side of caution*
and always use protection when going
bet- Wiener
 2007-13 Mark Anderson *Popocatepetl*
 Wittman

2008

2008-01 David Mark *Brandy* Alexander
 2008-02 Douglas Britton *Everyman has his*
sexual Hummel-Price
 2008-03 Haitham *Like a* Vir Jendoubi
 2008-04 Adam Tunstall *Johnson & Johnson*
 2008-05 Peter Darby *Popocatepetl* Kjeldgaard

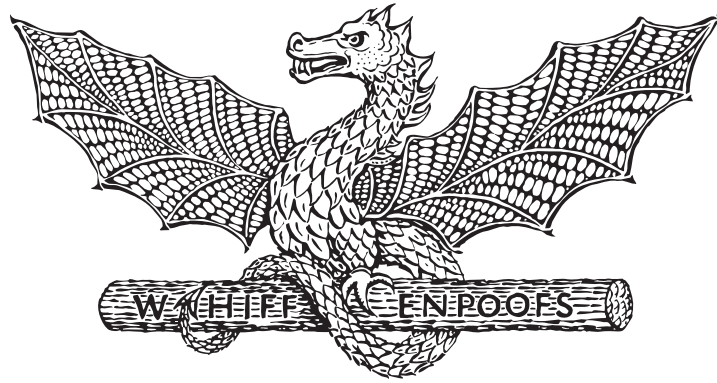
2008-06 Adrian Thomas *Stop, Look, and*
 Lecesne
 2008-07 Robert Lawrence *Right to* Liford
 2008-08 Alan *Loose* Morales
 2008-09 Michael John *Frankincense and*
 Murray
 2008-10 Frank Eaton *Pitchpipe* Newman III
 2008-11 Lucas Caleb *Algase* Hom O'Connor
 2008-12 Aaron *Not so big, but not s* Otani
 2008-13 Jacob David *Hammer and* Siegel
 2008-14 Daniel Alexander *Too close for*
missiles, I'm switching Toubolets

2009

2009-01 Casey Abraham *Missa* Breves
 2009-02 Brian David *B* Earp
 2009-03 James Thomas *Ultimate* Frisby
 2009-04 Rex David *Nocturnal* Surpr Isenberg
 2009-05 Trevor Morehead *Unhappy*
 Kempner
 2009-06 Jay Jaedong *Takes a Lickim, Keeps on*
Tick Kim
 2009-07 Brian Scott *Pitchpipe* Mummert
 2009-08 Jesse Lee *Frosty the Sn* Obblink
 2009-09 Joel Stephen *Unfair Com* Pattison
 2009-10 Julian James *Don't Fix It If It Ain't*
Prokopetz
 2009-11 Andrew William *It's not Art, It's a*
Fertilized Stegmaier
 2009-12 James Bowen *Popocatepetl* Warlick
 III
 2009-13 Elliott Jarrod *1.21* Jiga Watts
 2009-14 Drew Everett *Wild, Wild* Westphal

2010

2010-01 Samuel Michael *Phallic Sym* Bolen
 2010-02 Brendan Eddings *Pterodac* Dill
 2010-03 Robert Barnard *Baby Got* Fishbeck
 2010-04 Evan Wood *Wake Me Up Before You*
 Gogel
 2010-05 Samuel George *Love You Can P*
 Hafer
 2010-06 Scott Thompson *Thilly and Th*
 Hillier
 2010-07 Jeffrey David *Stick in the* M Hudson
 2010-08 Keiji John *Pitchpipe* Ishiguri
 2010-09 Ian Ferguson *Thomas the Tank En*
 Janer
 2010-10 Michael Réal *Popocatepetl* LaVigne
 2010-11 Joshua Irving *Don't Stop Be* Levin
 2010-12 Jerrold Alexander *Aura* Lieblich
 2010-13 Stephen Andrew *Therapy Made Me*
 Nor Mulligan
 2010-14 Justin Erie *King* Quam



Centennial Songs

Samples Old and New
of “the Songs We Love So Well”

Aj, Lúčka, Lúčka Široka

English version by
Willis Wager

Bohemian Marching Song
Arranged by Marshall Bartholomew

Alla Marchia

mf

Czech Aj, lú - čka, lú - čka ši - ro - ka,
Phonetic Eye, looch - kah, looch - kah she - raw - ka,
English Ah, mead - ow, mead - ow, fair and wide!

mf

5
8 Ros - te na - ni trá - va, ros - te na - ni trá - va; Aj, lú - čka,
Ros - te non - yeh tra - va, ros - te non - yeh tra - va; Eye, looch - kah,
There the grass is grow - ing, there the grass is grow - ing; Ah, mead - ow,

10
8 lú - čka ši - ro - ka, Ros - te na - ni trá - va vy - so - ká. (Hej!)
looch - kah she - raw - ka, Ros - te non - yeh tra - va vee - saw - kah. (Hey!)
mead - ow, fair and wide! There the grass is grow - ing green and high. (Hey!) *shouted*

* Pronunciation:

a	as in "cart"	č	is pronounced like ch in "church"
e	as in "met"	j	is pronounced like y
i	as in "hit"; but after d, n, and t it is pronounced "yeh"	š	is pronounced like sh in "shirt"
o	as in "ought"	z	as in "buzz"
All vowels are short unless accented.		ž	as in "azure"
		r	is always rolled

Refrain

17 *mp* *cresc.*

8

Te - če vo - da z ho - ra, Čis - tá je ja - ko já,
 Te - che vo - da z ho - rah, Chis - tah yeh yah - ko yah,
 Flow on, O moun - tain stream, Flow clear and cool and clean,

mp *cresc.*

21

8

To - či se do - ko - la, O - ko - lo ja - vo - ra;
 Taw - chee seh daw - kaw - lah, Aw - kaw - law yah - vo - rah;
 Turn round and round a - gain, Flow round the ma - ple tree;

25

8

Te - če vo - da z ho - ra, Cis - tá je ja - ko já,
 Te - che vo - da z ho - rah, Chis - tah yeh yah - ko yah,
 Flow on, O moun - tain stream, Flow clear and cool and clean,

29 *Fine*

8

To - či se do - ko - la, O - ko - lo mna.
 Taw - chee seh daw - kaw - lah, Aw - kaw - law mnyah.
 Turn round and round a - gain, Flow on round me.

Fine

33

8

Za - li tam na - ni dve pan - ny,
 Zah - lee tom non - yeh dvyeh pon - yee,
 There I be - held two maid - ens fair,

37

8

O - be ža - lost - ne, o - be ža - lost - ne;
 Ob - yeh zhah - lost - nyeh, ob - yeh zhah - lost - nyeh;
 Both lost in sor - row, both lost in sor - row;

41

8

Za - li tam na - ni dve pan - ny,
 Zah - lee tom non - yeh dveh pon - yee,
 There I be - held two maid - ens fair,

45

8

O - be ža - lost - ne pla - ka - li. (Hej!)
 Ob - yeh zhah - lost - nyeh plah - kah - lee. (Hey!)
 Both lost in sor - row, deep in care. (Hey!)

*D.S.  al Fine
shouted*

8 He lan gär, sjung hopp fa le ra la la la la He lan

6 8 gär sjung hopp fa le ra la la Og den som ik ke

10 8 he lan tor han hel ler ik ke hal van fär He lan gär Sjung

rit.

15 8 hopp fa le ra la la Hey!

Pronunciation:

gär = gore
 og = ok
 fär = fore
 sjung hopp - shung (k)hopp

Black Is the Color of My True Love's Hair

Words and Music
Traditional

Arranged by
Augustus "Pitchpipe" Kinzel 1958

8 *p* Black, black, black is the col - or of my true love's hair

6
8 oo Her lips are won - drous ros - y fair Her pret-tiest
Oo her pret-tiest

11
8 Ah and her oo dain - ti - est oo I love the
face and her dain - ti - est hands I love the ground
face oo oo I love the

16
8 ground where-on she stands. *f* Oh I love my love my
where-on she stands where-on she stands.

21
8 love and well she knows oo I love the oo ground where -

26
8

on she goes. If you no more on earth I see

32
8

I can serve you ooh as you have me.

37
8 *p*

Win-ter's past and the leaves a-gain are green.

42
8

The time is past when dream-ers sleep But still I

47
8

hope the day will come when when you and

52
8

I shall be as one

Black, black, black is the

I shall be as one.

57
8

col - or of my true love's hair

Her lips are won - drous

62
8

ros - y fair

Her pret-tiest face and her dain - ti - est hands

68
8

Ah I love the ground

where - on she

Ah I love the ground

71
8

whereon she stands

whereon she stands

whereon she stands.

* The ninth is now customary, but not original.

Daddy Is a Yale Man

Words and Music by
David M. "Slip O' The" Lippincott, 1949

Arranged by
W.S. "Somewhere A Voice Is" Collins II, 1948

[illegible]

23

8 oth - er, "What's got in - to Moth - er that we should be rid - ing this
oth - er, "What's got in - to Moth - er that we should still be on this

23 boom boom boom boom boom boom boom boom boom boom boom boom,

23 boom boom boom boom boom boom boom boom boom boom boom boom

28 *rit.*

8 train?" So when they reached the sticks This brave moth - er of
train?" Cried their Ma with a grin As she killed off the

28 train. So when they reached the sticks, moth - er of
train. Cried their Ma with a grin, killed off the

28 boom, ding, this train — So when
boom, on this train — Cried their

33 *Waltz tempo*

8 six gin took a drink and be - gan to ex - plain: "Your
And un - cert - ain - ly tried to ex - plain: "Though

33 six gin. oo oo — to ex - plain: Dad - dy is a
to ex - plain:

40 Yale man; We may be mar - ried soon. — There's no homes for
And Yale Bowl sounds di - vine, — I don't think for so

40 Yale man; We may be mar - ried soon. — There's no homes for
And Yale Bowl sounds di - vine, — I don't think for so

47
8
rent, So we may pitch a tent In the back yard of Mor-y's sa -
much Of a tin rab - bit hutch That's been perched on the fif - ty - yard

47

52
8
loon. _____ Though home is where the heart is, We can't hang our
line. _____ This fine young lad from Har - vard Has a tree house at

52
back yard of Mor-y's
perched on the fif - ty,

59
8
hearts on a nail, _____ So we're think - in' of leas - in' A Quon - set or
home that's for sale, _____ So I'm going to get lost in That wild town of

59

65
8
Nieson To do Dad - dy while Mum - my does Yale." _____ Yale!" _____
Boston, And to Hell with your Dad - dy and

65
Boom boom boom Wah - Yale!" E - li Yale

The Deitch Company

TTBB

Alla Marcia

f

1. Oh, when you hear the roll of the big bass drum,

f

Then you may know that the Deitch have come; For the

Deitch com - pa - ny is the best com - pa - ny That ev - er came o - ver from

Refrain *mp* *cresc.*

old Ger - ma - ny Ho - ra, Ho - ra, Ho - ra la la la la, Ho - ra, Ho - ra,

f *ff* *Fine*

ho - ra la la la la Tra la la la la Tra la la la la Heis mine oys - ter raw.

f *ff*

Warble

8

Bm Bm (etc.)

8

f

2. When Greek meets Greek then comes the tug of war, When Deitch meets Deitch then

f

8

comes the la - ger beer, For the Deitch com - pa - ny is the

8

D.S. al

best com - pa - ny That ev - er came o - ver from old Ger - ma - ny.

8

Down by the Salley Gardens

Words by W. B. Yeats & N. C. Hughes 1984

Arranged by John "Eats His Bra" Kelley 1986

Music: Traditional

Freely

Down — by the — Sal - ley — Gar - dens my — love and — I did —

5
— meet. — She — passed the — Sal - ley — Gar - dens on — lit - tle — snow white —

9
— feet. — She bid me — take love ea - sy, as the leaves grow — on — the —

13
tree; but — I, be - ing young and — fool - ish, with — her would — not a -

17
- gree. — Far — from the — peace - ful — vil - lage my — love and — I did —

p Ooh ooh

21
— go — and — to the — far ho - ri - zon, she — turned her — snow white

ooh

Detailed description: This is a musical score for the song 'Down by the Salley Gardens'. It is written in G minor (three flats) and common time (C). The score is for a single melodic line with lyrics underneath. It includes a piano introduction marked 'Freely' and a piano accompaniment starting at measure 17. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Down by the Salley Gardens my love and I did meet. She passed the Salley Gardens on little snow white feet. She bid me take love easy, as the leaves grow on the tree; but I, being young and foolish, with her would not agree. Far from the peaceful village my love and I did go and to the far horizon, she turned her snow white'. The score is divided into systems, with measure numbers 5, 9, 13, 17, and 21 indicating the start of new lines of music. The piano part begins at measure 17 with a piano (p) dynamic and includes 'Ooh' vocalizations.

2

Down by the Salley Gardens

25

8 brow. She bid me take time ea - sy as the rose grows with the

8 ah ooh ooh

Detailed description: This block contains the first system of the musical score, measures 25 through 28. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line begins with a fermata over the first measure. The lyrics are: 'brow. She bid me take time ea - sy as the rose grows with the'. The piano accompaniment consists of chords and moving lines in both hands.

29

8 thorn; but I be-ing young and fool - ish did an - swer her with

8 doo ooh ooh

Detailed description: This block contains the second system of the musical score, measures 29 through 32. The vocal line continues with the lyrics: 'thorn; but I be-ing young and fool - ish did an - swer her with'. The piano accompaniment continues with chords and moving lines. The lyrics 'doo ooh ooh' are written below the piano part.

33

8 scorn. Doo doo doo doo doo

p doo doo doo doo

Doo

Detailed description: This block contains the third system of the musical score, measures 33 through 36. The vocal line begins with a fermata and the lyrics 'scorn.' followed by 'Doo doo doo doo doo'. The piano accompaniment features a piano (*p*) dynamic. The lyrics 'doo doo doo doo' are written below the piano part. The system ends with a 'Doo' written below the piano part.

37

8 In a field down by the ri - ver my love and I did

8 doo doo ooh by the *f* ri - ver she did

Detailed description: This block contains the fourth system of the musical score, measures 37 through 40. The vocal line begins with a fermata and the lyrics 'In a field down by the ri - ver my love and I did'. The piano accompaniment features a forte (*f*) dynamic. The lyrics 'doo doo ooh by the ri - ver she did' are written below the piano part.

Down by the Salley Gardens

3

41

stand, and on my lean-ing shoul-der she laid her snow white

stand and on my shoul-der laid her

she did stand on

45

hand. She bid me take life ea-sy, as the grass grow on the

hand. *ff* Please, John, (ooh) take life ea-sy *f*

snow white hand she bid me take life ea-sy as the

49

weirs; but I was young and fool-ish, and now am full of

doo *p* ooh

grass grows on ooh

53

tears. doo

ooh *pp* doo doo

doo doo

doo doo

rit.

I'll Be Seeing You

Words by Irving Kahal
Music by Sammy Fain

Arranged by
Chris "Pitchpipe" Beck 1991

The musical score is written for voice and piano. It begins with a treble and bass staff in G major (one sharp) and common time. The first system (measures 1-4) features a vocal melody in the treble staff and a piano accompaniment in the bass staff. The lyrics are: "I'll be see - ing you in all the old fam - i - liar plac - es". The second system (measures 5-8) continues the melody and accompaniment. The lyrics are: "that this heart of mine em-brac-es all day through (all day through)". The third system (measures 9-12) shows a change in the piano accompaniment to 6/4 time. The lyrics are: "in that small ____ ca - fe, the park ____ a - cross the way, the". The fourth system (measures 13-16) continues the melody and accompaniment. The lyrics are: "chil - dren's ca - rou-sel, the chest-nut trees, the wish-ing well. ____". The fifth system (measures 17-20) concludes the piece. The lyrics are: "the chil-dren's ca - rou-sel".

I'll be see - ing you in all the old fam - i - liar plac - es

that this heart of mine em-brac-es all day through (all day through)

ooh all day through _____

in that small ____ ca - fe, the park ____ a - cross the way, the

chil - dren's ca - rou-sel, the chest-nut trees, the wish-ing well. ____

the chil-dren's ca - rou-sel

19
8
I'll be see - ing you in ev - 'ry love - ly sum - mer's day, in ev - 'ry thing that's
ooh...

24
8
light and gay. I'll al - ways think of you that way. I'll find you in the
Ah...

28
8
morn - ing sun and when the night is new

31
8
I'll be look - ing at the moon (moon...),
(moon...)

34
8
but I'll be see - ing you I'll be see - ing you.

Little Innocent Lamb

Negro Spiritual
Collected* and arranged by
Marshall Bartholomew

Refrain

Allegro moderato $\text{♩} = 72$

Lit - tle Lamb, lit - tle Lamb, lit - tle in - no - cent Lamb,

I'm a - gon - na serve God till I die, - Lit - tle Lamb, lit - tle Lamb, lit - tle

in - no - cent Lamb, I'm a - gon - na serve God till I die. -

1. Hyp - o - crite, Tell you what he do, I'm a - gon - na serve God

*Collected at Oak Grove, North Carolina, April 4, 1928

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He'll talk a-bout me,—
mf
 till I die,—
 And he'll talk a-bout you,
mf
mf talk a-bout you,

Refrain
p
 I'm a-gon-na serve God till I die.—
p Lit-tle Lamb, lit-tle Lamb, lit-tle
mp

in-no-cent Lamb, *p* I'm a-gon-na serve God till I die,—
p Lit-tle
mp

Lamb, lit-tle Lamb, lit-tle in-no-cent Lamb, *p* I'm a-gon-na serve God
p
p in-no-cent Lamb,

2. Deb-bil, he's — got a slip-per - y shoe,
till I die.—

p I'm a-gon-na serve God till I die,— *mf* Now if you don't mind, he gon-na

slip it on you, *p* I'm a-gon-na serve God till I die. *pp* 'Cause dere
mf slip it on you, *p*

pp ain' no dy - in' o - ber dere, in dat heb - ben - ly
pp 'Cause dere ain' no dy - in' o - ber

lan', — In dat *sempre p*
lan', dat heb - ben - ly lan', dat heb - ben - ly lan', —
In dat heb - ben - ly, in dat. heb - ben - ly
sempre p
lan', — In dat heb - ben - ly lan', —

lan', 'Cause dere
cresc. in dat heb - ben - ly — lan', No dy - in' o - ber
 lan', 'Cause dere
 in dat

ain' no dy - in' o - ber dere, —
scen do
mf con spirito dere, in dat heb - ben - ly lan', —
 ain' no dy - in' o - ber
 o - ber in dat heb - ben - ly, —

In dat heb - ben - ly lan', Dere'll be joy! joy! — joy!

mf 3. Jes' take one brick from Sa-tan's wall, I'm a-gon-na serve God
p

f con brio till I die, Sa-tan's wall gon-na tum-ble an' fall, —
mf tum-ble an' fall.

Refrain

p I'm a - gon - na serve God till I die. — Lit - tle

Lamb, lit-tle Lamb, lit-tle in-no-cent Lamb, I'm a-gon-na serve God

till I die, — Lit - tle Lamb, lit - tle Lamb, lit - tle

in - no - cent Lamb, — I'm a - gon - na serve God

in - no - cent Lamb,

pp till I die. — 'Cause dere ain' no dy - in' o - ber

pp 'Cause dere

dere, — in dat heb - ben - ly

ain' no dy - in' o - ber

lan', — In dat

lan', dat heb - ben - ly lan', dat heb - ben - ly lan', —

lan', — In dat heb - ben - ly, in dat heb - ben - ly

lan', — In dat heb - ben - ly lan', —

sempre pp

in dat heb - ben - ly — lan', No dy - in' o - ber

Cause dere

cresc.

ain' no dy - in' o - ber dere, —

dere, in dat heb - ben - ly lan', —

ain' no dy - in' o - ber

o - ber in dat heb - ben - ly,

mf con spirito

In dat heb - ben - ly lan', Dere'll be joy! joy! — joy!

fallarg.

MacNamara's Band

Words and Music by
John J. Stanford and Shamus O'Connor

Arranged by Lew "Pitchpipe" Girdler 1961

The musical score is arranged in three systems, each with three staves. The first system is in common time (C) and the key of D major (one sharp). The vocal part (top staff) begins with a rest followed by the lyrics "Oh me Right". The piano accompaniment (middle and bottom staves) starts with a rest, followed by a melodic line in the right hand and a bass line in the left hand. The second system is in 6/8 time. The vocal part continues with the lyrics "name is Mac-Na - ma - ra I'm the lead-er of the band. Al - though we're few in now we are re - hear-sing for a ver - y swell af - fair. The ann - ual ce - le -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The third system is also in 6/8 time. The vocal part continues with the lyrics "num-bers we're the fin-est in the land. We play at wakes and wed-dings and at bra - tion all the gen-try will be there. When Gene-ral Grant to Ire - land came he". The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

Oh me
Right

oh _____ bum (etc.)

oh _____ bum bum bum bum (etc.)

5

name is Mac-Na - ma - ra I'm the lead-er of the band. Al - though we're few in
now we are re - hear-sing for a ver - y swell af - fair. The ann - ual ce - le -

10

num-bers we're the fin-est in the land. We play at wakes and wed-dings and at
bra - tion all the gen-try will be there. When Gene-ral Grant to Ire - land came he

Macnamara's Band

2

15

1.

ev' - ry fan-cy ball, and when we play at fun-er - als we play the "March from Saul"
took me by the hand, said he "I ne-ver saw the likes of Mac-Na - ma - ra's

ya-da-da

21

da ya-da-da - da da da da (etc.)

29

37

2.

Band. Oh, the drums go bang and the cymbals clang and the horns they blaze a - way. Mc-

bum bum bum bum ta-ta - ta-ta - (etc.)

bum bum bum bum

Macnamara's Band

3 42

Car-thy pumps the old bassoon while I the pipes do play. And Hen-nes-sey Ten-nes-see
bum (etc.) And bum bum

47

toot - les the flute and the mu - sic is some - thin' grand. A cre - dit to old
(etc.)

51

Ire - land is Mac - - - Na - - - ma - - - ra's
Mac - - - Na - - - ma - - - ra's ta - ta -

56

ta - ta (etc.) Mac - Na - ma - ra's Band

A Nightingale Sang in Berkeley Square

for the Whiffs of 1989 on the occasion of the 80th anniversary

Words by Manning Sherwin

Music by Eric Maschwitz

Arranged by

Fenno "Yeth Ple" Heath 1949

The musical score is written for piano and voice. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the notes. The first system starts with a piano (p) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system starts with a piano (p) dynamic. The fourth system starts with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

mf When true lov-ers meet in May-fair, so the leg-ends tell, — song - birds
leg - ends tell song - birds

6
sing, Win-ter turns to Spring, ev-'ry winding street in Mayfair falls be-neath the

12
spell. I know such en-chant-ment can be 'cause it hap-pen-ed one ev-'ning to

16
me. *p* That cer-tain night, the night we met, there was mag-ic a - broad in the

20
8

air. ____ oo ____ oo ____ and a night-in-gale sang in Berk' - ley

There were an-gels din - ing at the Ritz

25
8

Square, Berk' - ley Square ____ I may be right, I may be wrong, but I'm

29
8

per-fect - ly will - ing to swear ____ oo ____ oo ____ a

that when you turned and smiled at me,

33
8

night - in - gale sang in Berk' - ley Square, ____ in Berk' - ley

37

The moon that ling-ered ov-er Lon-don town, poor puz-zled moon, he wore a frown.

Square oo

3

41

44

48

52

[illegible]

A Nightingale Sang in Berkeley Square

When dawn came steal-ing up all gold and blue to in-ter-rupt our ren-dez-vous,

Square oo

60

I still remember how you smiled and said, "Was that a dream or was it true?"

"Was that a dream or

64

Our home-ward step was just as light as the tap-danc-ing feet of As-

68

taire, _____ and like an e-cho far a-way, a night-in-gale sang, a

pp *rit.*

72

night-in-gale sang in Berk'-ley Berk'-ley Square _____

One Minute More

Words and Music by
John Carney

Arranged by
Jay "Humpsty Dump" Stevens 1968

The musical score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into three systems, each starting with a measure number (1, 4, and 7) in the left margin. The lyrics are written below the Treble staff. The Alto staff contains the vocal line, and the Bass staff contains the piano accompaniment. The lyrics are: "One min-ute more _", "to be sure _ it's ei-ther or. _ It's ei-ther I _", and "say, 'Hel-lo', _ or it's good-bye _ for-ev-er more. _". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of a single melody line. The score ends with a double bar line after the third system.

1
8
One min-ute more _
oo~
Bm ba ba ba ba bm bm bm etc.

4
8
to be sure _ it's ei-ther or. _ It's ei-ther I _
oo~

7
8
say, "Hel-lo", _ or it's good-bye _ for-ev-er more. _
oo~

10

May-be if she knew how much I'd love to meet her by and by she'd

oo~

bm bm etc.

Detailed description: This system contains measures 10, 11, and 12. The vocal line (treble clef) has a whole rest in measure 10, followed by eighth-note patterns in measures 11 and 12. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and block chords in the treble. The lyrics 'May-be if she knew how much I'd love to meet her by and by she'd' are aligned with the vocal line.

13

Descant:

stay one min-ute more. Stay, give me

oo~

bum ba ba etc.

doo doo

Detailed description: This system contains measures 13, 14, and 15. Measure 13 includes a 'Descant' section marked with a bracket. The vocal line has a half note 'stay' in measure 13, followed by a half note 'one min-ute more.' in measure 14, and then 'Stay, give me' in measure 15. The piano accompaniment continues with the eighth-note bass line and block chords. The lyrics are aligned with the vocal line.

16

time. May - be that I'm a lit-tle shy at the

doo doo doo doo~

Detailed description: This system contains measures 16, 17, 18, and 19. The vocal line has a half note 'time.' in measure 16, followed by 'May - be that I'm a lit-tle shy at the' in measures 17-19. The piano accompaniment continues with the eighth-note bass line and block chords. The lyrics are aligned with the vocal line.

20

first; can't de - ny I'm at my worst. But if you

doo~

Detailed description: This system contains measures 20, 21, 22, and 23. The vocal line has a half note 'first;' in measure 20, followed by 'can't de - ny I'm at my worst. But if you' in measures 21-23. The piano accompaniment continues with the eighth-note bass line and block chords. The lyrics are aligned with the vocal line.

23

give me half a chance I'll fab-ri - cate the cir-cum-stance to make you stay one min-ute

oo~ oh~ doo~

oo dm dm etc. bm ba ba etc.

26

more. If you were to look my way and on - ly blush and

doo dm~ dm~ doo~

30

turn a-way, may-be then I'd find a way to get my-self to say, "Hel-lo,

oo~ dm~ dm~ doo~

doo~

35

is - n't it a love - ly day?" and may-be then you'd want to stay, talk a-bout the

oo~ dm

doo~

40

8 wea-ther or a boy you used to know _____ who looked like me.

8 doo doo

doo~

This system contains measures 40, 41, and 42. The vocal line (treble clef) has a melody with lyrics. The piano accompaniment (treble and bass clefs) provides harmonic support. Measure 40 starts with a treble clef and a key signature of one flat. Measure 41 has a key signature change to two flats. Measure 42 ends with a double bar line.

43

8 (hm-m-mm) _____ Stay _____ one min-ute more, _

oo~

bm ba ba etc.

This system contains measures 43, 44, and 45. The vocal line continues with lyrics. The piano accompaniment features a rhythmic pattern in the bass line. Measure 43 starts with a treble clef and a key signature of two flats. Measure 44 has a key signature change to one flat. Measure 45 ends with a double bar line.

46

8 _____ one min-ute more, _____ one min-ute more. _____

This system contains measures 46, 47, and 48. The vocal line continues with lyrics. The piano accompaniment maintains the rhythmic pattern. Measure 46 starts with a treble clef and a key signature of one flat. Measure 47 has a key signature change to two flats. Measure 48 ends with a double bar line.

September Song

Words by Maxwell Anderson
Music by Kurt Weill

Arranged by
Fenno "Yeth Ple" Heath 1950

The musical score for 'September Song' is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes lyrics and musical notation such as notes, rests, and triplets.

For it's a long, long time _____ from May to De - cem - ber,

And the days grow _____ short _____ when when you reach Sep - tem - ber.

When the au - tumn wea - ther _____ turns the leaves to flame, _____

One has-n't got time _____ for the wait-ing game. _____ Oh, the

Slightly faster

19 *(Echo)*

days dwindle down to a precious few September (Sep -

24 *rit.* *ad lib.*

tem - ber), No - vem - ber (No - vem - ber) And these few precious days

29

oo I'll spend with you. These precious days I'll spend with

34

you. oo *

* originally "Sep-tem-ber song"

Shenandoah

Part - Song for Chorus of Men's Voices

Traditional Chantey
freely Arranged by
Marshall Bartholomew

G.S. 8^{vo} Choruses

Andante ben sostenuto *pp*

Tenor I

Tenor II

Bass I

Bass II

Piano
(Only for rehearsal)

1. O Shen-an - doah, I long to see you —

And *pp* *And* *pp* *And* *pp* *And*

hear your roll-ing riv - er, —

hear your roll-ing riv - er, —

hear your roll-ing riv - er, —

hear your roll-ing riv - er, —

O Shen-an - doah, I long to

Copyright, 1927, by G. Schirmer, Inc.

pp *poco cresc.* *pp*

'Way, — We're bound a-way, A - cross the wide Mis-

pp *poco cresc.* *pp*

'Way, — We're bound a-way, A - cross the wide Mis-

mp

see you, — We're bound a-way, A - cross the wide Mis-

poco cresc. *pp*

We're bound a-way, A - cross the wide Mis-

mp

sou-ri. — And

mp *mp*

sou-ri. — 2. I long to see your smiling val-ley — And

mp *mp*

sou-ri. — 2. I long to see your smiling val-ley — And

mp

sou-ri. — And

hear your roll-ing riv - er, _____

hear your roll-ing riv - er, _____ *poco cresc.* I long to see your smil-ing

hear your roll-ing riv - er, _____ *poco cresc.* I long to see your smil-ing

hear your roll-ing riv - er, _____

'Way, _____ We're bound a-way, *mp* A - cross the wide Mis -

val - ley, _____ 'Way, _____ *mp* We're bound a-way, A - cross the wide Mis -

val - ley, _____ *mp* We're bound a-way, A - cross the wide Mis -

mp We're bound a-way, A - cross the wide Mis -

mf *f* *legato*
 sou-ri. 3. 'Tis sev'n long years since last I see thee, — And
mf *f* *legato*
 sou-ri. 3. 'Tis sev'n long years since last I see thee, — And
mf *f* *legato*
 sou-ri. 3. 'Tis sev'n long years since last I see thee, — And
mf *f* *legato*
 sou-ri. 3. 'Tis sev'n long years since last I see thee, — And

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *f* (forte), with the instruction *legato* for the vocal lines.

mf
 hear your roll-ing riv-er, 'Tis sev'n long years since last I
f
 hear your roll-ing riv-er, 'Tis sev'n long years since last I
mf
 hear your roll-ing riv-er, 'Tis sev'n long years since last I
mf
 hear your roll-ing riv-er, 'Tis sev'n long years since last I

The second system continues the musical score with the same four vocal parts and piano accompaniment. The lyrics for the vocal parts are "hear your roll-ing riv-er, 'Tis sev'n long years since last I". The piano accompaniment continues with similar harmonic support. The dynamics *mf* and *f* are used throughout the system.

ff *maestoso*

see thee, 'Way, — We're bound a-way, A - cross the wide Mis -

ff *maestoso*

see thee, 'Way, — We're bound a-way, A - cross the wide Mis -

ff *maestoso*

see thee, 'Way, — We're bound a-way, A - cross the wide — Mis -

ff *maestoso*

see thee, 'Way, — We're bound a-way, A - cross the wide — Mis -

mp

sou - ri. — Ah — To —

mp

sou - ri. — To

mp

sou - ri. — 4. When first I took a ram-bling no - tion — To

mp

sou - ri. — 4. When first I took a ram-bling no - tion — To

poco a poco dim.
 leave your roll-ing riv-er; Ah
mp
 leave your roll-ing riv-er; To sail a-cross the brin-y
mp
 leave your roll-ing riv-er; To sail a-cross the brin-y
mp
 leave your roll-ing riv-er; To sail a-cross the brin-y

piu lento pp rall. ppp lunga ppp
 oh oo mm A-cross the wide Mis-sou-ri.
ppp
 o-cean, A-cross the wide Mis-sou-ri.
pp rall. pp
 o-cean, We're bound a-way, A-cross the wide Mis-sou-ri.
pp piu lento rall. ppp
 o-cean, 'Way, We're bound a-way, A-cross the wide Mis-sou-ri.
lunga

Slide Trombone

Words by Harry Williams
Music by Egbert Van Alstyne

Arrangement
Whiff Blue Book

* 







* First verse: consecutive eighth-notes are performed as dotted rhythms (♩. ♩).

Second verse: double-time and piano up to the lead-in to m. 13, without dotted rhythms.

12
8

tel - ephone. How I will gli - i - i - ide, — gli - i - ide, on that sli - ide, sli - ide,

16
8

sli - ide! When you play it on your slide tom - bo - o - o - o - - - oh oh oh

19
8

hone, up-on your slide trom - bo-hone. — sli - ide! When you play it on your slide trom- oh oh oh

23
8

bo - ho - ho - ho - ho - ho - up - on your slide trom - bo - hone. —

Steal Away

Arranged by
Marshall Bartholomew

Andante
ben sostenuto *pp*

Steal a-way, steal a-way, steal a-way to Je-sus,

pp *pp*

Steal a-way, steal a-way home! I ain't got long to stay here.

p *pp* *Fine*

Melody

1. My Lord He calls me,
2. Green trees a-bend-in',

f *con fuoco* *dim.* *f* *maestoso* *f*

1. calls (*hum*)
2. 'din' (*hum*)

The

1. He calls me by the thun-der,
2. Poor sin-ner stands a-trem-blin',

f *dim.* *f*

trum-pet sounds with-in-a my soul, I ain't got long to stay here!

rit. *rit.* *D. C. al Fine*

Melody

This number is available separately, Yale Glee Club Series No. 18 (Schirmer's Octavo No. 7756)

Strike Up the Band

Words by Andrew Sterling
Music by Chas. B Ward

Arranged by
Louis Lee "Do It The" Hemingway 1942

The musical score is written for a piano and voice. It features a key signature of one flat (B-flat) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment consists of a left hand and a right hand, both playing chords and single notes. The vocal line includes lyrics and musical notation with triplets and rests. The lyrics are: "Boom, boom, boom, boom, Boom, boom, boom, boom Jack with his boat on the sea has skimmed. Jack on the sea has his sails well trimmed. But when Jack is on the land, he gets trimmed to beat the band. For, Jack has a sweet-heart in ev - 'ry port. Love for a sail-or is grand old sport. When he's broke it's".

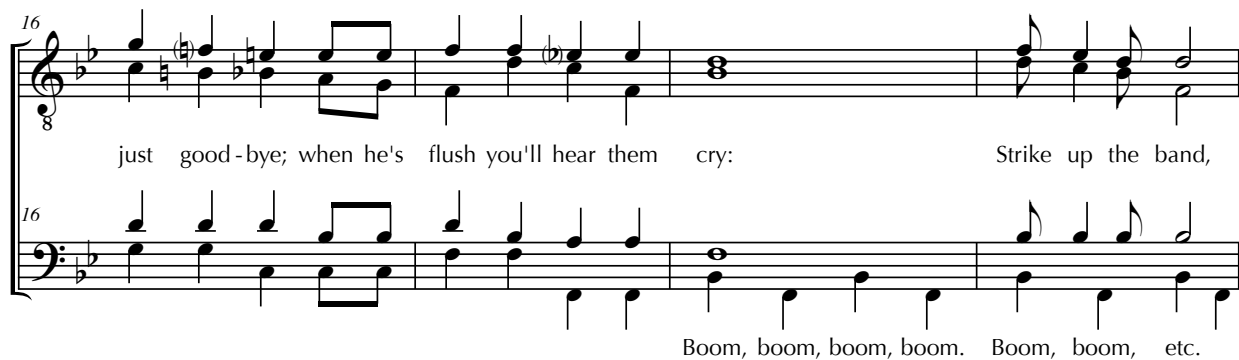
8 Boom, boom, boom, boom, Boom, boom, boom, boom Jack with his boat on the

4 sea has skimmed. Jack on the sea has his sails well trimmed. But when Jack is

8 on the land, he gets trimmed to beat the band. For, Jack has a sweet-heart in

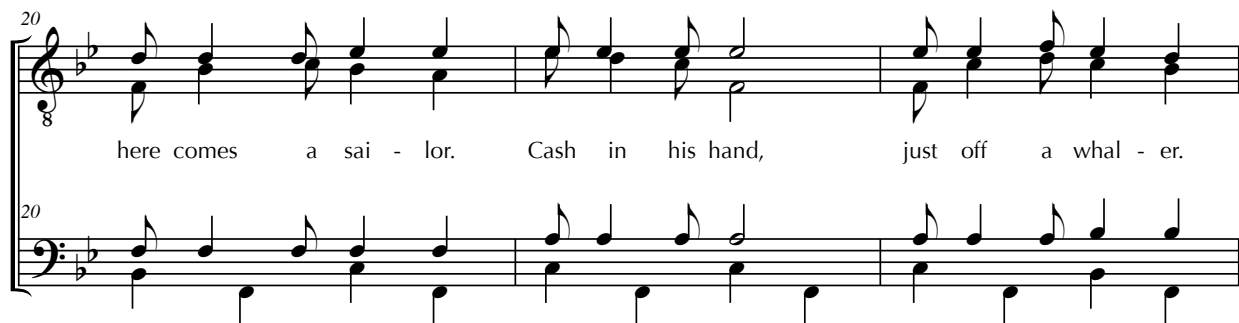
12 ev - 'ry port. Love for a sail-or is grand old sport. When he's broke it's

16



just good-bye; when he's flush you'll hear them cry: Strike up the band,
Boom, boom, boom, boom. Boom, boom, etc.

20



here comes a sai - lor. Cash in his hand, just off a whal - er.

23



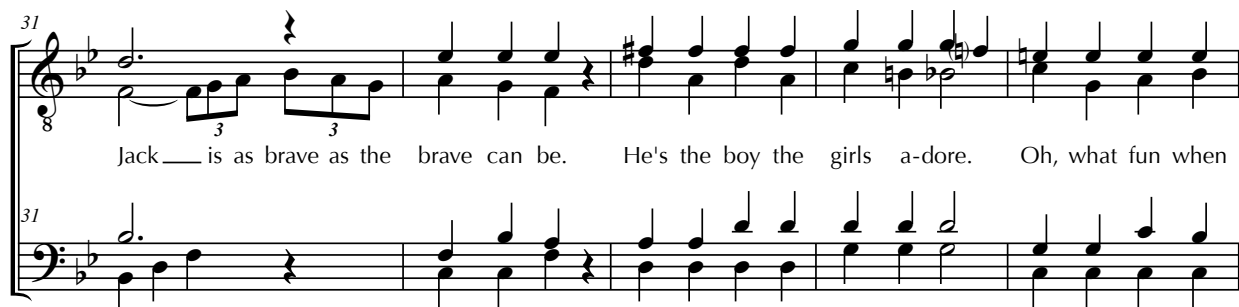
Stand in a row; don't let him go. Jack's a cinch but ev-'ry inch a sai - lor.
{words}

27



Boom, boom, boom, etc. Jack is the king of the deep blue sea.

31



Jack is as brave as the brave can be. He's the boy the girls a-dore. Oh, what fun when

36

Jack's a-shore. For, he ___ is the fel-low that makes things hum. Oh, ___ how they sigh when they

40

see him come Load-ed down with gold so bright. Wel-come home, Jack, you're all

44

right! Ta - ta, ta - ta - ta, ta - ta - ta, ta! Boom - ba, boom - ba, boom - ba, etc.

46

Strike up the band, here comes a sai - lor.

48

Cash in his hand, just off a whal - er. Stand in a row;

48

{words}

51

don't let him go. Jack's a cinch but ev-'ry inch a sai - lor. Strike up the band,

51

55

band! Cash in his hand! here comes a sai - lor. Cash in his hand, just off a whal-er. Stand in a row;

55

59

don't let him go. Jack's a cinch but ev-'ry inch a sai - - - - lor.

59

Broadly

Time After Time

Words
T. G. Weber

Music
Robert "Pitchpipe" Birge 1968

The musical score is written for voice and piano in 3/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line.

1 I know our love will ne - ver be more than a
will ne'er be

6 wist - ful me - mo - ry and I should - n't sigh when
a wist - ful

11 I see you though time af - ter time I do ——— And

17 when in a help - less dream I chance dream I chance to touch your

22 cheek or feel your glance I try not to fall in
your cheek or

Time After Time

2

27
8 love with you though time af - ter time I

rit. -----

I 31
8 do Time af - ter time _____ in the soft light of your

IIT 31
8 do Time af - ter time _____ time af - ter time time in the soft light of your

IB
IIB

35
8 face I rem-in - isce long for a kiss, a tight em - brace _____

35
8 face I rem - in - isce _____ I re - mi - nisce, long for a kiss, a tight em - brace a tight em -

I rem - in isce

40
8 _____ the kind of love we made be - fore _____ time af - ter time _____

40
8 brace doo doo doo doo doo doo doo doo doo time af - ter time _____ time af - ter

doo doo time

Time After Time

3

44
8
as our sum-mer af-ter - noons would warm the hours _____ while we built
44
8
time time as our sum-mer af-ter - noons would warm the hours _____ would warm the hours while we built
would warm the hours

49
8
to - wers to the moon _____ un-til the night had passed us by _____
49
8
to - wers to the moon un - til the night doo doo doo by doo doo But
2/4

54
8
now since that time will ne - ver be more than a wist - ful me - mo-
will ne'er be a wist - ful

61
8
ry I try not to fall in love with you though time af - ter time I do
rit. -----

Too Young To Say Goodbye

Dedicated to 1981 Whiff Kevin Fahey

Words by Rob Cary
Music by Jeffrey Klitz

Arranged by Jeffrey Klitz

**Feel in 2,
Poco Rubato Throughout, Make It Travel**

♩=86

T1 Melody Throughout

mp

Tenor 1
Tenor 2

Ooh. The per-fect

Baritone
Bass

5

T1
T2

end to our day: That Mon-day eve-ning in May. When side by

Bari
Bass

9

T1
T2

side We sang our song, And smil-ing, raised a glass on high. The tav-ern's

Bari
Bass

15

T1
T2

8

glow, warm and gold. — The carved in - i - tials of old; — Our fi-nal

Bari
Bass

17

T1
T2

8

song, — And fine young men Who never thought to say good-bye. — We turned our

Bari
Bass

21

T1
T2

8

eyes to far ho - ri - zons. — We spoke of hopes, and plans, and sum-mer. How could we

Bari
Bass

cresc. poco a poco

25

T1
T2

8

know how fast the time goes? How — quick - ly au - tumn comes. — But when the

Bari
Bass

mf

29
T1
T2
8
leaves start to fall _____ In morn-ing's chill, I re- call _____ That night in

Bari
Bass

33
T1
T2
8
May, _____ Those fine young men, And sud-den-ly I'm young a - gain. _____ Just like those

Bari
Bass

rall. *slower mp*

37
T1
T2
8
men, _____ Those fine young men Too young to say good -

Bari
Bass

rall. *a tempo*

39
T1
T2
8
bye. _____
bye. _____ Fare well, A - men... Too young to say good bye.

Bari
Bass

ritard *p*

Toot Toot Tootsie, Goodbye

Words and Music by Ernie Erdman,
Ted Fiorito, Gus Kahn & Robert King

Arranged by
Edwin "Pitchpipe" Wolff 1950

8

I am leav - in' but I just wan - na tell ya, ba - by; Toot, Toot, Toot -

6

- sie Good - bye - bye - bye, oh Toot, Toot, Toot - sie don't cry - eye -

12

eye - eye. The choo-choo train that do-do do do-do do do-do do do-do do

Whoom

takes me

17

do a - way from you, You'll never know how sad it makes me! Kiss me, Toot -

Spoken:

22

- sie, and the - e - e - en do it o - ver a - gai - ai - ai - ain.

29
8

Watch for the mail, _____ I'll nev-er fail, _____ if you _____
(don't get a
keep watch-in', I'll _____ and say if

34
8

let - ter then) you'll know I'm in jail. _____ (I'm say-in') Toot, Toot, Toot - sie don't
(Spoken solo)

39
8

cry - eye - eye-eye, Toot, Toot, Toot - sie Good - bye - - - eye! Good - bye, _____
bye bye - - - byebye bye

46
8

_____ good - bye, _____ good - bye, _____ good - bye, _____ good - bye, _____ good -

55
8

bye - bye - bye - bye. Toot, Toot, _____ Toot - sie Good - bye! Why? _____
Repeat and fade out

Whiffenpoof Song

Verse by
Meade Minnegarode '10
George S. Pomeroy '10

Tune attributed to
Ted B. Galloway

Moderato

To the ta - bles down at Mo - ry's, to the
place where Lou - is dwells, To the dear old Tem - ple Bar we love so
well, Sing the Whif-fen - poofs as - sem - bled with their glass-es raised on
high, And the ma - gic of their sing-ing casts its spell.

Refrain adapted from Rudyard Kipling's 'Gentleman Rankers.'

Whiffenpoof Song

2

18

Yes, the ma - gic of their sing-ing of the songs we love so

22

well, "Shall I Wast - ing," and "Ma - vour - neen," and the rest; —

26

mf cre - scen - do

— We will ser - e - nade our Lou - is — while life and voice shall

30

mp

last, Then we'll pass and be for - got - ten with the rest. — We're

Whiffenpoof Song

3

Molto moderato espress.

35
8

poor lit-tle lambs who have lost our way: Baa! Baa! Baa! We're

43
8

lit - tle black sheep who have gone a - stray: Baa! Baa! Baa!

51
8

f *con fuoco* *poco rit.*

Gen-tle-men song-sters off on a spree, Damned from here to e - ter - ni - ty;

f *con fuoco* *poco rit.*

59
8

p *pp rall.*

God have mer - cy on such as we: Baa! Baa! Baa!

p *pp rall.*